

# APR

THE AUSTRALASIAN PHOTO-REVIEW

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SPRING

E. R. ROTHERHAM



*Outdoors at night always load with...*

**KODAK**



**FILM**

MADE IN AUSTRALIA TO SUIT AUSTRALIAN CONDITIONS

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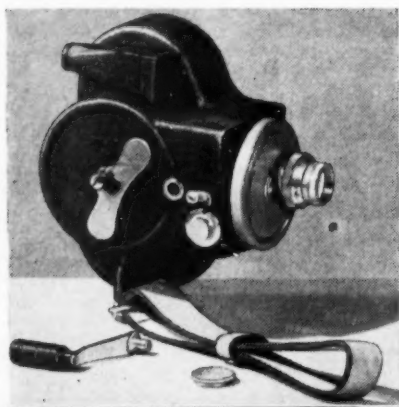
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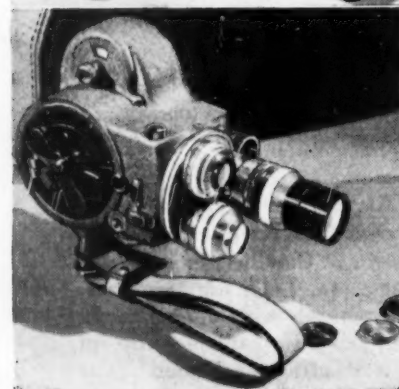
## (Top) Model C96

Smart, economical and easy to use, this model is the popular choice for general-purpose movies. Its  $f/2.5$  fixed focus lens makes movie-making simplicity itself (but the camera will accommodate interchangeable lenses if desired). Other outstanding features are: Perfect image stability, shutter release can be set for self-filming, safety catch, automatic counter, optical viewfinder, leather wrist strap and tripod socket. Movie-making with an Emel can be fun for everyone. Price, £60/6/3.



## (Centre) Model C94

Will capture forever your cherished holiday memories thanks to this model's specially handy and versatile use; for instance, its high grade 12.5mm.  $f/1.9$  lens is ideal for general use, while the turret head (which will take additional lenses) can be quickly revolved and positioned for "special" uses. Other features are: three shutter speeds (8, 16 and 24 frames per second), and a parallax correction device for close-up work. Complete with lens cap and a strong leather wrist strap. Just the camera for those family records. Available also with  $f/2.5$  lens. Prices: ( $f/1.9$ ), £100/3/3; ( $f/2.5$ ), £85/1/9.



## (Bottom) Model C93

Distinguished by its exquisite craftsmanship and precision, this model will endow you with that "professional touch" as you look through its telescopic-type viewfinder. Its turret head of three lenses (12.5mm.,  $f/1.9$ , 23mm.,  $f/2.3$ , and 50mm.,  $f/3.5$ ), plus its five speeds (8, 16, 24, 48 and 64 frames per second) will give you a range and power beyond all your fondest dreams. In addition, it features a single-frame release for cartoon work, a frame counter (as well as a metric footage counter) for "trick" photography, and a two-tube viewfinder to give critical parallax correction for near subjects. Complete with lens caps, strong leather wrist strap, and a de luxe leather carrying case. Price, £177/14/-.

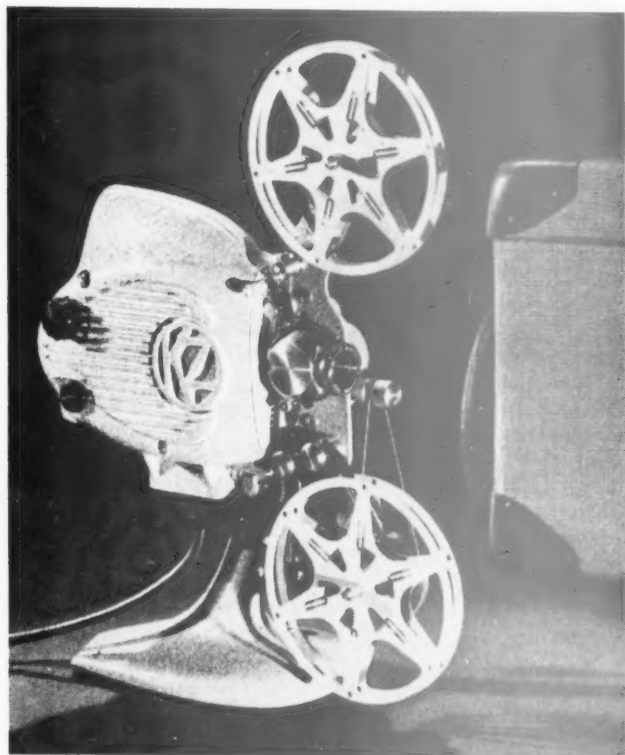
Austral Leather Carrying Cases for Models C94 and C96 available separately.

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# Good News for Movie Enthusiasts!



## KODAK *recommends* *the Famous* **SCALARE** 8mm. Silent Projector

... so modern and unique  
in design.

... so amazingly different  
in operation.

... so thoroughly efficient  
in projection.

### Check these outstanding features and advantages:

- |                          |                               |
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| No sprockets . . .       | Completely silent operation.  |
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| No claw movement . . .   | Simple rewinding.             |
| No sprocket guides . . . | Improved screen projection.   |

### Note these other important aspects of the Scalare:

Top-quality Angenieux 25mm.  $f/1.6$  anti-reflex coated lens • Highly-perfected optical condenser system consisting of heat-proof optically-ground lenses • 110-V. 300-W. projection lamp • Built-in resistance for 240-V. A.C. or D.C. • Adjustable motor speeds • Quick automatic rewinding • Highly-efficient cooling system with automatic safety shutter • Easily exchangeable lamp • Fitted with rubber feet to avoid movement or scratching of furniture • Conveniently-placed oil holes for easier maintenance • Handy built-in switch • Streamlined all-metal body finished in light-grey crackle enamel • Supplied complete with projection lamp, 200-ft. take-up reel, cleaning brush, spare belts, instruction manual, and strong, well-made two-toned carrying case.

Price: £70/9/6

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# THIRD 'A.P.-R.' KODACHROME CONTEST

The success of the contest exceeded all expectations with 927 entries from 111 competitors. The whole of the entries have now been carefully scrutinised by an editorial panel, partly to lessen the task of the Guest Judge, Dr. A. E. Fraser Chaffer, and partly to give entrants some idea of the possible standing of their work on the basis of an international colour salon. The following acceptance lists are therefore published on that basis.

As the rules did not specifically require 'pictorial' entries, the panel tentatively divided the acceptances into 'pictorial' and 'record' classes. It is proposed to make prize awards in respect of each class.

## Acceptances—PICTORIAL CLASS

ALGER, H. C. Autumn Morning Sea Frolic	FOX, Rev. K. A. Australian Sunrise.	REID, G. Gilmore Bridge.
AMOS, J. Fishing Boat	FRANKLIN, M. Mount Gambier. Autumn.	RITTER, R. Security.
ANDERSON, A. J. Dune Symphony	FRASER, R. Burning Off.	ROBERTS, A. E. Winter on Mt. Buffalo.
BAUM, D. E. Serenity.	GILL, C. L. Junior.	ROBINSON, I. Bridge of Sighs.
BOHMAN, J. A. Snow Gum.	GRAY H. J. Sunset.	ROBINSON, K. A. Big Wheel.
BOWER, R. Hotel Windermere. Sparkling Waters. James Paterson.	Above Pipers Gap. Evening. Snowy Landscape.	ROTHERHAM, E. Oberon Bay, Wilson's Promontory.
BRAIN, V. N. Inferno. Surrealist Catherine Wheel.	GREGORY, R. Innisfail, Early Morning. The 'Crown Flower'. Sunset at Sea.	RUSSELL, D. J. Sydney Harbour. Old Sydney Now. Winter Afternoon at Trinity.
BROWN, Dr. D. The Desk. Evening on the River.	IKIN, J. W. Afterglow. Our Street.	SAVAGE, J. Country Churchyard. The Quiet Lane. Stern-Ropes. Nature, The Sculptor.
CANAVAN, D. J. At Sundown.	HODGKINSON, L. W. The Terror by Night.	SHARP, K. R. The Snow Gum. The Haystack. The White Tower.
CARNEY, J. P. Golden Grove. Springtime.	JACKSON, R. Aged 'Beauty'.	SHEPPARD, Joy All in the Swan. My Reflection.
CHISHOLM, L. T. Tyrolean Farm.	JESSOP, B. Elms, Blowering.	SHEPPARD, M. The Tramp. Au Revoir.
CORBETT, R. F. Heron Landscape.	JONES, J. L. Sand Pattern.	SHERIFF, W. G. Sunset by the Murray. Maple. Sunset.
CROSBIE, J. Darling River. Luna Park. St. John's, Canberra. Flooded Murray. Harbour Rainbow.	LEES, S. Tidal River.	SIMS, O. A. The Fire Demon. The Brick Cleaner. Grass Tree Pattern.
DAVIS, H. J. Riverview.	MANLEY, — Water Baby.	SMITH, N. R. Copper Smelting, Mt. Morgan.
DOVE, D. Mud.	MANSELL, G. H. When Day is Done.	SNAITH, J. W. Navel Oranges. Romeo and Juliet. Traveller's Check. Sunset.
EADE, A. R. Lake Wanaka, N.Z. By the Sea. Peaceful Waters. Droving.	MAYES, R. J. Buckeringa Gorge.	STOW, W. A. The Christmas Tree. Cotoneaster.
EASTERBROOK, B. Burning Off.	MCDOWELL, L. Kerry. Passion Flower.	THOMSON, A. C. Setting Sun. River Gums.
ELLEMOR, Rev. A. F. Salt Plain Pattern. Fish for Breakfast.	McKINNON, G. E. Awaiting the Break.	THORNELL, H. C. Coast Road.
ELLISON, Rev. A. "And Light shall enter in."	McLEOD, A. L. Evening Hues. Dawn of a 'Scorcher'.	TWOMEY, R. C. Pouring Molten Gold. Veronica. Scorched Earth.
EVERINGHAM, Dr. V. Strange Sunset. Signboard in the Sunset. Afterglow.	McNAMARA, W. Mt. Beauty Village and Mt. Bogong.	VALE, G. E. Silvery Waters.
FACCI, L. J. Tropical Holiday Resort	McNEIL, A. Tathra.	WESTGATE, K. H. Production. The Welder.
FAULKS, W. J. Misty Morn. Silvery Dawn.	NICKLEN, — Swans, Sale.	WIDDOWSON, B. Quiet Evening.
FEATHERSTON, D. H. Waterside Walk. Moored. Autumn Grove. River Craft. Evening Glory.	NICOLL, Irene Morning Glory. A Sunlit Glade. The Beauty of Holiness.	WILLIAMS, P. H. Roadside Camp.
FOWLER, G. B. The Blue Lagoon.	OYSTON, G. By the Sea.	WRIGHT, R. W. Looking Down on Things.
FORDHAM, C. A. Awaiting the Tide. Winter Garment. Barrenjoey. Queen's Symbol.	PEARCE, A. F. The Old Mill.	WYND, I. Reverie.
	PETERSON, R. Flood-Bound.	
	PILTZ, K. R. Autumn Leaves.	
	PRATT, A. R. The Promise. Evening, Pewsey Vale. Farewell Glimpse.	
	REDPATH, A. C. Sunlight and Shadows. Water Lilies. Afterglow.	

## Acceptances—SCIENTIFIC AND RECORD CLASS

ALGER, H. C. Sunshine Spotlight. Aboriginal Mother. The Veteran. The Guardian.	ASH, A. Power's Look-out. Valley Lake. Heart of a Rose.	BENT, S. B. I Like Digging. Auction Sale.
AMOS, J. Magnolia. Fishing Boats, Hobart.	BARTLE, I. Water Power. Tarraleah.	BOHAN, J. A. Where Flamingoes Fly. Fairies' Playground.
ANDERSON, A. J. Portrait of a Boy.	BAUM, D. E. Guardian in Stone.	BOUND, E. J. Humility. Little Housekeeper.

- BRAIN, V. N.  
Last We Forget.
- BRINSLEY, R.  
Papuan Native Fisherman.
- CANAVAN, D. J.  
Monty.
- CARNEY, J. P.  
Umbrella Lass.
- COLDITZ, C. R.  
Summer's Harvest.
- CROSBIE, J.  
Gramians.  
Cactus.  
Cactus Garden.
- EASTERBROOK, B.  
Forest Gem.  
Cannas.
- ELLEMOR, Rev. A. F.  
Beside Still Waters.  
Buffalo-Shooter.  
Devil's Marbles.  
Caledon Bay Headman.
- ELLISON, Rev. A.  
Harken! The Palms are Singing.  
Mudlark Dance.  
Fragrance.  
The Patriarch.  
A Frog he would a-wooing go.  
They toil not neither do they spin.  
Rendezvous.
- EVERINGHAM, Dr. V.  
Happy Outing.
- FACCI, L. J.  
A Singing.
- FORDHAM, C. A.  
Test Piece.  
Bush Beauty.  
Boronia.
- FRANKLIN, M.  
The Blue Intruder.  
Regal Lilies.
- FRASER, R.  
Look at me.
- FOX, Rev. K. A.  
Jenny.  
Waiting at the Church.  
From a Model's Point of View.  
In a Holiday Mood.  
Burning Lime.  
Amusement.  
The Winner.
- GRAY, M. J.  
Hayman Is.
- GREGORY, R.  
Cat and Kitten.  
Fairies' Flowers.
- HENDERSON, D. R.  
Son of Lassy.
- HION, F. P.  
Peasant Doll.
- JEFFERS, E. A.  
Castle of Chillon.  
River at Bendemeer.  
Captive Snake.
- JESSOP, B.  
Wattle.  
Breaking Wave.  
Fuschia Heath.
- LEES, S.  
Water Lily.  
Desert Gold.
- LOW, J. M.  
Exchanging Flowers.  
Unloading Mail.  
Young Heron.
- MANLEY, —  
Dinnertime.  
Our Harbour.
- MAYES, R. J.  
Amaranthus Pattern.
- MELLOR, H. J.  
Pride.
- MILLER, J. A. F.  
Contours in Ceylon.
- MOLKENTIN, B. E.  
Glory Hole.
- MCDONALD, G. J.  
Judy.
- MCDOWELL, L.  
Hollyhock.  
Geraldton Wax Plant.  
Bougainvillea.  
Salpiglossis.
- McKINNON, G. E.  
Pam's Wedding.
- MACLENNAN, R.  
River at Goroka.  
Lost World.  
Landscape.  
Native.
- McLEOD, A. L.  
Interior, 'Hotel Collector'.
- McNAMARA, W.  
Flowering Gum.
- NICHOLLS, F. R.  
Mrs. Marks' Memory.
- NICKLEN, —  
Lakes Entrance.  
High and Free.
- OYSTON, G.  
They Toil Not.  
Luscious.
- PAYNE, D.  
Parodia Mutabilis.  
Dendrobium Speciosum.  
Owls.  
Schnapper Rock.  
Strawberries.
- PEARCE, A. F.  
Camelias.
- Bush Luncheon.
- PETERSON, R.  
Golden Wings.  
The Cliff.
- Sun-Kissed.  
Nine Miles.
- PETTIT, D. G.  
Bush Orchid.  
The Woodchop.
- PILTZ, K.  
Mother and Son.
- RITTER, L.  
Alarm.
- ROBERTS, A. E.  
Timbergetters in the Scrub on Wilson's Peak.  
Fun on the Road.  
Crucifix Orchid.  
Mt. Lindsay.  
Poinciana in Flower.  
Evening Shadows.  
Ipswich Flower Show.  
A Bunch of Flowers.
- ROBINSON, I.  
Oxen de Luxe.
- ROTHERHAM, E.  
Emergence of Gum-Emperor Moth.
- RUDDER, R. R.  
'Himalaya' off Wilson's Promontory.  
The Photographer's Wife.  
The Remarkable Mountains, New Zealand.
- SAVAGE, J.  
Caught in the Act.
- SHARP, K. R.  
Eucalyptus Ficulifolia.
- SHEPPARD, J.  
The Christmas Tree.
- SHEPPARD, M.  
Twins.
- SMITH, N. R.  
Autumn Avenue.
- STOW, W. A.  
Log Mill.  
Statuary.  
Nymboidea Mill.
- THOMSON, A. C.  
Fern Fronds.  
Rod-ta-le—Big Nambus.
- THOMSON, J. N.  
Midst Limpid Waters.  
Coming of Age.
- TWOMEY, R. C.  
Water Lily.
- VALE, G. E.  
Sunlit Scene.  
Jacaranda in Bloom.
- WEBSTER, W.  
Pitt Street, Sydney on a Rainy Evening.  
Prize Winners.  
Autumn.  
Tasmanian Timber-Mill.  
Beach Scene.  
Murray Weir.
- WILLIAMS, R.  
Batlow Autumn.  
Evans' Look-out.
- WOOLLETT, S.  
Pride of the Burnett.
- WYND, I.  
The Sunshade.

## IMPORTANT!

### 35mm. Kodachrome Film Processing TEMPORARY SUSPENSION OF PROCESSING over the period July 17 to August 17, 1953 (approx.)

In order to standardise the equipment and procedure at the Processing Station, in accordance with the latest developments overseas, it has become necessary for the Station to be closed down for all processing over the short period indicated above.

To avoid disappointment it is essential that K135 and K828 users lodge any current exposed rolls not later than July 9th, 1953, at most Kodak Branches in Australia. Customers desiring to post direct should plan for these to reach the Processing Station not later than July 13th.

KODAK (AUSTRALASIA) PTY. LTD.

# The Photographic Societies

*Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.*

## PHOTOGRAPHIC SOCIETY OF NEW SOUTH WALES

The Society extends its thanks to Mr. J. Pinnock and Mr. J. Newhouse for bringing along a stereoscopic projector with a number of slides, which provided an excellent evening in addition to keeping the members informed of the latest developments in this much talked of sphere.

The judge for the Open Competition April 21 was Mr. A. R. Eade, and the results were: *Advanced*: 1, and 2, J. Phillips. *Intermediate*: 1, L. Thompson; 2, C. Clarke; 3, E. Millar. *Beginners*: 1, Mrs. Johnson; 2, F. Moates; 3, J. Jude. *Technical Competition*: 1, F. Moates; 2, Mrs. I. Bagnall; 3, J. Dowling.

Mr. Eade is always helpful to workers striving to improve their methods and on this occasion the competitors were not disappointed as he gave much good advice in his summary.

The *Still Life Demonstration* by Mr. J. Phillips on April 28 was a prelude to the competition Set Subject, *Still Life*, on July 21. Mr. Phillips went to great trouble in setting up lights and subjects, also in showing prints made from these particular subjects and lighting arrangements. It now remains to be seen how much the members have benefited by this demonstration.

*Discussion of Prints* on May 5 was the cause of much humour and a divergence of ideas which is all to the good.

Of two particular dates to keep in mind for June, the first is the 23rd, *Prize giving—Visitors' Night*; to conclude the evening a programme of sound documentary films will be shown. On the 30th is the *Annual Meeting*, so please roll up with plenty of ideas and suggestions. D.M.

## CAMERA CLUB OF SYDNEY

The April competition was held on 7th, the subject being *Open* and the judging by the club's panel of judges resulted in the following awards:

A Grade: 1, G. Scheding; 2, M. Wright and B. Gibbons (equal); HC, L. Friend.

B Grade: 1, J. Hayes; 2, J. Hayes; 3, G. Vincent; HC, G. Vincent.

After the judging, criticism of the prints was given both by judges and members.

On April 21, a lecture and demonstration was given to the members by the President, Mr. Hastings, on *Intensification and Reduction of Prints*. This was carried out in a most interesting and instructive manner, the first part of the lecture being on spotting and reducing in Farmer's Reducer, the second part on intensification

by the chromium intensifier. Great interest was shown as the sample prints were dramatically improved especially one that had been only half-bleached and showing the line of demarcation between *before* and *after* intensification. Mr. Hastings then showed members some of his prints which had been successfully treated in the past.

Thanks go to Mr. Hastings for his very instructive lecture and demonstration. L.F.

## NEWCASTLE PHOTOGRAPHIC SOCIETY

Newcastle Photographic Society stimulated interest in its quiz programme on May 5. Members of the colour and movie section of the society found the seating arranged in two divisions. Each division asked the other questions alternatively. The resulting competition provoked members into a spirited discussion that produced information on a variety of problems.

On April 21 advanced movie-making member, Mr. F. Barrie, screened his first and his latest films. The contrast in standards provided a practical lesson in improving home movies.

Professional photographer Mr. Hilton Wilkinson, on April 13, discussed the characteristics of all well-known negative developers. He explained the advantages of the different developers for a variety of work.

To demonstrate the effect of filters, on April 27 club member, Mr. Charles Collin, screened a series of landscape colour slides. He discussed the effect of various filters, had the scenes been photographed on pan film.

The society will stage an exhibition at Newcastle City Hall in September in conjunction with the annual floral carpet display. Proceeds will go to the War Memorial Cultural Centre fund.

Recent competitions resulted:

*Portrait*—B Grade: 1, M. Jones; 2, J. Dwyer; 3, C. Hurst.

*April Open*—A Grade: 1, J. Wren; 2, C. Collin; 3, E. J. Newell.

B Grade: 1, W. Cremer; 2, M. Jones; 3, J. Dwyer.

C Grade: 1, N. Kidd; 2, Miss J. Connolly; 3, E. Robertson.

*Floral Slide*: 1, F. Turner; 2, P. Gurner; 3, E. J. Newell. W.H.McC.

## GARDEN ISLAND CAMERA CIRCLE

Because most of the members have been on annual leave the only function last month was a field day at Forester's Beach, where some very fine shots were taken.

Despite a wet night on May 6 there was a very good attendance for our monthly meeting with an excellent display of prints for the monthly exhibition in which the honours were: A Grade: 1, L. Hoggarth, *Cargo Shed*; 2, B. Couper, *Over the Way*; 3, D. Flinn, *Tranquility*; HC, G. Smith, *Come Rest in my Shade*. B Grade: 1, A. Braybrooke, *Poplar Lane and Solitude* (equal); 2, Griffith, (two equal).

After a criticism had been passed on the other prints, a show of colour slides was given in which most members exhibited slides which were taken on their annual leave, and a most entertaining 90 minutes was had by all.

Correspondence relating to the Circle should be addressed to Mr. Bert Coupar, C/- Garden Island Dockyard Pattern Shop, Tel. FA 0444 Ext. 327.

J.F.H.

### MANLY CAMERA CLUB

Mr. J. Hogarth of Kodak Ltd. gave a slide-talk on the use of filters on April 2. He explained the various types of filters and their influence upon the different kinds of film emulsions and illustrated their applications in the many branches of photography. Our thanks once again go to Mr. Hogarth for his very interesting lecture.

Our Set Competition *A Scene from Everyday Life* was held on the evening of April 16 and our Mr. E. W. Douglas was the judge. Following upon a very apt commentary his awards were: *A Grade*: 1, F. B. Solomon, 9; 2, Mrs. M. Wheatstone, 8; 3, Mrs. M. Wheatstone, 7. *B Grade*: 1, L. Hope-Caten, 8; 2, G. See, 7 and Mrs. N. E. Harrison, 7, (equal).

On April 30 members were given a practical demonstration in the various methods of *Print Toning* by Mr. R. Nasmyth who is known to be well versed in this art. Processes shown were: 1. Gold toning to produce both blue and red tones—for blue a chlorobromide paper was necessary. 2. Sepia toning with thiocarbamide and caustic soda—in lieu of the usual sulphide method. 3. Copper toning, which gave brownish-black to chalk red tones. 4. The method of re-converting a sepia of bad colour back to black and white by re-bleaching and re-developing. Interest was added by comparing the results of the finished prints with an untouched original. F.B.S.

### WOLLONGONG CAMERA CLUB

The monthly meeting was held in the Illawarra Institute of Industrial Management rooms on April 13. A total of 19 members were present.

The business opened with a talk by Bert Chambers on *Technique without Tears*, being an excellent presentation of the technique of photography. He was given an unusually quiet hearing. Old-timer W. Haughton offered some helpful suggestions. This was followed by general discussion on ways and means of improving the print competition and pepping up the interest of members.

The Annual General Meeting was held on April 27, with twenty members and one prospective member present. In the absence of the President on urgent business, the Secretary, Bob Jessop, took the chair. The Committee's report on the activities of the year was read. The motion to increase the committee to seven members was unanimously carried. The much discussed motion on popular judging of print competitions was also carried. *Future Outings* was the subject of much argument which resolved itself into a motion that at each general monthly meeting the next outing must be discussed.

As a result of the election of officers for the coming year the new president is our hard working Secretary, Bob Jessop. The Committee comprises: B. Jessop, A. Chambers, D. Mascord, W. Haughton, G. Burns, D. Brooks, E. Hayworth.

An outing to Mt. Murray was arranged for May 9. The evening was wound up with an exhibition of colour slides by Len Felton and Bert Anderson.

A series of lectures on practical and theoretical photography is to be held in the middle of each month.

Print of the year was won by Bert Anderson.

P.L.L.

### WAVERLEY CAMERA GROUP

On April 14 there was a screening of colour slides by members A. Rosen, L. Clark and W. Wilson. Mr. Wilson had a fine collection he had taken in England and Europe.

An Open competition was held on April 28. 1st and 2nd places were gained by A. H. Russell and J. Browne in *A Grade* and by T. Kelly in *B Grade*. After the judging, L. G. Clark gave his views on *Print Judging* and his impressions of each of the prints submitted in the competition.

Prospective members should contact the Secretary, Mr. F. H. Green, 20 Wellington Street, Bondi. L.G.C.

### EASTERN SUBURBS CAMERAMATEURS

On April 8 we were shown a very interesting sound movie taken at Kodak's Rochester, U.S.A. factories and featuring the production of many Kodak lines.

Judging by popular vote was tried for the first time to decide the award winner of the Special Trophy for the best print taken on the recent Emu Plains Field Day. This excellent trophy was gained by G. Thompson. The placings indicated that popular voting can be quite successful as it was doubtful if an independent judge would have given a different verdict.

Competition night was April 22, and the subject *A Human Interest Scene Taken in Centennial Park*. The judge was Mr. J. Mortley of Kodak Ltd., who complimented the club on its rapid progress in such short time and on the good quality of the competition entries. His awards were: *A Grade*: 1, K. L. Aston; 2, C. Nash; 3, No award; HC, K. L. Aston and E. Thackray. *B Grade*: 1, E. Jones; 2, D. Hor-kwong; 3, N. Allen; HC, S. Martin and L. Nicoll.

We then saw a full-colour sound movie demonstrating the Flexichrome Process. Members were particularly impressed with this process and marvelled at the colour prints displayed. This evening completed a series of six demonstrations by Mr. Townsend of Kodak Ltd. and in recognition of his outstanding services to the club it was decided to appoint him an Honorary Life Member.

A stormy evening on May 6 was responsible for the disappointing attendance at our much publicised Olympic Slide Show. However, sixty members and visitors witnessed an excellent selection of colour slides taken by Mr. Charles Stanmore of the 1952 Olympic Fencing Team. At the end of this meeting the membership had reached forty-three.

We are now meeting in St. George's Church Hall, Five Ways, Paddington. All correspondence should be addressed to the Secretary, C. Strange, Cnr. Oxford and Regent Streets, Paddington. Ladies particularly are invited to join the Eastern Suburbs Cameramateurs. They will be given every encouragement in this club, and if they are beginners they will be given private and personal instruction in developing, printing and enlarging.

Club Badges are in production and a Club Magazine will soon be issued to every member, regularly and free of charge. K.L.A.

### R.A.A.F. APPRENTICE PHOTOGRAPHIC CLUB

Our meeting on April 9, when 55 members were present, was presided over by the Treasurer, M. Bickle. The first business of the evening was the election of a new President to replace K. Webber, who has recently retired from the Club. Nominations were called for and this resulted in the ultimate election of B. H. Snell as our chief officer.

The new President commenced his duties with a vote of thanks to K. Webber.

It was decided at this meeting that our next competition will be in two divisions—1, *Table Top* and 2, *Trick Photography*. The date for judging was fixed as June 11. T.J.M.

### CAMPISIE CAMERA CLUB

The Campsie Camera Club held a successful outing at Campbelltown. Subjects included old barns with signs painted on their sides, fellow club members, and of course, horses. If there was nothing else there would always be horses; where they came from, no one knows; to what use they are put, no one knows; how to treat them pictorially, again no one knows.

*The time has come, the President said  
To talk of many sins,  
Of fees and fares and rent to pay,  
Of habitat and things—*

The club is financially unstable; the joining fee is low, the membership fee is low; so naturally, the coffer is low. It is thought that by increasing the membership fee the club would slacken its flow of incoming members. One solution put forward was to place a levy on all prints submitted for contests. This, some thought, would be a backward step, as it would (so they say) spoil any incentive by the less experienced members to "have a go". On the other hand, others thought that any member who had any faith at all in his prints would not mind paying a small fee to see them exhibited and have them criticised. As an outcome there will be a trial period of two meetings during which all prints submitted for competitions will have a hanging fee of sixpence levied on them.

On July 10 there will be a Kodachrome competition. It is hoped that the standard of composition and pictorial beauty will at least equal the excellence of the commentary that usually accompanies slide shows. June 12 is *Gadget Night*.

Anyone interested in a live club's activities is invited to ring our President, the Rev. Ken Fox, Tel. UJ 4297. R.F.

### ORANGE CITY CAMERA CLUB

The Orange Agricultural and Pastoral Association held their Annual Show, April 23 to 25 and were fortunate to have beautiful weather and a record attendance each day. At this show they presented a National Salon organised by the Orange City Camera Club. Ample space, well lighted, situated in the fine arts section was provided for the hanging and judging of the accepted prints.

There were 41 entrants who sent in 187 prints out of which 134 were selected for exhibition.

Mr. R. V. Simpson, a member of the Sydney Camera Circle and who resides in our district, was pleased to act as judge and the following were his awards:

Silver Plaque: O. A. Sims, *Morning Venture*.

Bronze Plaques: J. R. Adamson, *Still Life*; J. P. Carney, A.R.P.S., *Skill*; C. S. Christian, *Wyndham Landscape*; O. A. Sims, *Companions*.

Highly Commended: K. Aston, *Kitchen Sink*; J. P. Carney, A.R.P.S., *Pensive*; C. S. Christian, *Project Planners*; C. S. Christian, *Secret Treasures*; H. J. Cox, *Madame Butterfly*; H. J. Cox, *Shy Waterlily*; Betty Hall, *Redfern Reading Room*; C. L. Leslie, *Treescape, Canberra*; L. Middleton, *Meal Time*; A. C. Redpath, *Bishop's Hands*; D. M. Saunders, *Moonlight Sonata*; J. Windle, *Single Prunus*.

Mr. Simpson expressed his surprise at such a fine collection of prints presented at this, the first National Salon held in the Central West of N.S.W., and was gratified that it was so well supported and of such a high standard.

The interest and comments of the public viewing the Salon were most encouraging to the organisers, and this suggests that next year the National Salon will be looked forward to with anticipation.

This is the fourth annual exhibition organised by the Orange City Camera Club, but it is the first National Salon and at the next year's annual show to be held by the Orange A and P. Association, a second National Salon will be presented. The Association's President, Mr. B. E. Black, congratulates the award winners, and expresses his sincere thanks to all who contributed to make this the first National Salon a success. A.A.C.

### LISMORE CAMERA CLUB

The monthly meeting was held at the club rooms on May 6. An excellent attendance included three new members. At the close of routine business, entries for the set subject *Tree Study* and the open subject were judged. Mr. H. King was adjudged winner of the Set Subject, and Mr. C. Palmer of the Open.

After the judging, members were addressed by Mr. G. Green who spoke on his photographic experiences. A number of prints on his subject were distributed by the speaker.

At a committee meeting held on April 13 it was decided to commence instructional classes to be held monthly. The location of the monthly outing on Sunday, April 12, was Rocky Creek Dam, a recently completed project 15 miles from Lismore. Although the weather was not very favourable, some fine shots were obtained and a good time was had by all.

D.J.B.



R. V. Simpson, of Sydney Camera Circle (right) judging the Orange National Salon of April, 1953. On the left is Arthur Caro, the Exhibition Steward. (Photograph by Harold Cox)



# THE AUSTRALASIAN PHOTO-REVIEW

EDITOR: KEAST BURKE, ARPS, APSA

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No. 6

## Contents of this Issue

### Articles

The Photographic Societies ..	330, 380
Extending the Subject Matter ..	334
Photographing Snow .. .. .	342
Tricks in Enlarging .. .. .	357
Second New Zealand Convention ..	366
Review of May Portfolio .. ..	374
Contest Entries Review .. .. .	376
A.P.-R. Editorial Notes .. .. .	379
The 'Last Page' .. .. .	383

### Illustrations

The Appeal of Low Key .. ..	344
-----------------------------	-----

### Advertisements

Kodak Film .. .. .	ii
Kodak Enlarging Service .. ..	325
Emel Cine Cameras .. .. .	326
Scalare 8mm. Projector .. .. .	327
Used Apparatus .. .. .	384, 385
Kodak Photo-Finishing Kit ..	386, 387
Hunter Film Strip Projector ..	388
Six-20 Kodak 'A' Camera .. ..	iii
Functional Photography .. ..	iv

**Good things to come . . . .** *Photography of Snakes and Reptiles (John Street)*

*A Draft Catalogue of The Holtermann Collection*

*Gold and Silver (Chapter Three—Charles Bayliss)*

*Portfolios: Australian Landscape; Holiday Mood; Pattern and Texture.*

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The A.P.-R. for JUNE, 1953 **333**



THE DUSTY ROAD

Jack Cato, F.R.P.S.

*My most popular picture. Knowing that cattle were driven along this road from Saturday sales, I sought this location. But it took five Saturdays—and many films—before I got the light, the long shadows, the rising dust, and the drover and the cattle to dispose themselves pictorially. However, it sold 60 large prints at its first exhibition. You will note that it is full of subject matter.*

# Extend the Subject Matter

Recently in this magazine I concluded an article, entitled "Cover Designs", with these remarks: "I want to see a new movement [in Salon photography]. I wish I could help; I wish I could point the direction . . ." And there I left it. But when I saw those words in print I said to myself: "That's rather defeatist, isn't it? Why can't you help? You've been bursting with enthusiasm for photography for half a century. You owe a great debt to so many who helped you on that happy journey. Surely it's up to you to pay back something into the store of general knowledge on which you've drawn so lavishly to aid your own career!"

And so, out of several of these noble self-talks I discovered that, while I had neither the physical nor the artistic qualifications to play the part of standard-bearer to a new movement, nor any desire to figure in the next edition of "Fox's Book of Martyrs", where all such leaders end, it was not so difficult to think up new thoughts on several new and untouched subjects for the camera; that these were Australian subjects readily available to all of us, and that, as far as I know, none of them has been pictorially treated by any of our Salon workers before.

By this time I had convinced myself that the next step forward is through *fresh subject matter*. What I have to say regarding it chiefly concerns the advanced amateurs, those long past the snapshot stage; all those who hope to have their prints hung in Salons, and all those men and women of the camera who have within them something of the divine discontent that spurs them to explore new fields.

These last are the creative ones; to them I offer what follows, not as directions, but as hints, theories and suggestions in the hope of urging them to think up very much better ones.

We will approach the matter slowly so that I can fully explain my meaning. We will ask why we should do this? If it is possible to do it? If it has been done before, and what are the precedents? And whether or not it can be done by the camera worker who has only his spare-time available?

By JACK CATO, F.R.P.S.

There are, in my opinion, a number of reasons why we should do something *new*. One of them was implied in a recent article in this magazine which said that the general public was not attending the Salons; that the Salons were attracting only the Salon workers, and that this was because the subject matter of the pictures was not of sufficient interest.

Another, and I believe important, reason is because the painters of today have gone into the world of the abstract for their subjects. They have left the material world to us. Then it's up to us to accept the challenge, and we can do it only by thinking some of the thoughts and dreaming some of the dreams out of which came the great realist pictures of the past.

A last reason I have just found far better expressed than I can say it in Oscar Wilde's "Soul of Man Under Socialism". Here he says: "The vitality and progress of art depends largely on the continual extension of the subject matter".

We should perhaps ask, in view of the old platitude about there being nothing new under the sun,\* if new thoughts are possible? But as I'm now writing before a radiator, under electric light with a wireless in the corner and a 'plane buzzing about overhead, we can treat that 'old saw' with a degree of suspicion.

We shall, however, because this is to the point, devote a little time to the precedents whereby men in this country, and during my

\*1. The words of the Preacher, the son of David, king of Jerusalem.

2. Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity.

3. What profit hath a man of all his labour which he taketh under the sun?

4. One generation passeth away, and another generation cometh; but the earth abideth for ever.

5. The sun also ariseth, and the sun goeth down, and hasteth to his place where he arose.

6. The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits.

7. All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again.

8. All things are full of labour; man cannot utter it: the eye is not satisfied with seeing, nor the ear filled with hearing.

9. The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.

ECCL. I

life-time, thought some new thoughts, saw with a new vision, and gradually extended the subject matter of pictorial Australia.

The first artists to picture this country were Europeans who came out and painted our landscape in European terms; with the colour and light and the low horizontal sweep and rhythm of the oak and the elm to which their hands had been trained and their eyes conditioned at home. Sydney was a century old before we developed a National School of Painting. It was not until the 1880's that a group of Australians, men who had been born in this country and knowing no other scene, began to paint the landscape to which their eyes were born.

Arthur Streeton was the first to see and to paint our blue distances and our golden light. He once told me that he could paint Australia with a palette of blue and yellow. Now these blue distances are the most characteristic feature of our landscape. Yet man occupied this country for a century before anyone observed them and painted them. Streeton and Tom Roberts, and a few disciples they

had gathered around them, gave an exhibition of their new work. When Hans Heysen saw it he exclaimed: "They have opened our eyes to the form, the light and the colour of this country!"

Inspired by that new vision Heysen isolated the gum-tree and began to paint it in the golden light of the evening, and suddenly, the gum we had taken for granted became a thing of exquisite beauty. To our forefathers the gum was timber—tough and difficult to cut and burn to make space for grasslands. They hated it. Heysen was the first to make it an instrument of art . . . and a high altar for the worship of camera lovers.

Then Fred McCubbin painted the tea-tree; made its fantastic patterns pictorial and gave us another new subject. Penleigh Boyd did the same with our wattle. Elioth Gruner showed us the poetry of morning mists on our rivers. Harold Herbert's water-colours proclaimed the charm of the rolling road winding away into the distance. Tom Roberts put the sheep, the horse and the stock-rider into our landscape.



#### SILVER LAMÉ

*There was a time when we simplified subject matter into a mere play of tones. This was the cult of Dadaism. It was considered so 'too-too' intellectual.*

The list is long, but these few will serve. These men did not have new processes or gadgets for painting. They thought fresh thoughts on an old subject and with new eyes found new beauty. Instead of the old muddy browns, the dull blacks and the gloomy skies of their predecessors, they opened their minds and their eyes to the sun.

"And saw the vision splendid of the sunlit plains extended

And at night the wondrous glory of the everlasting stars."

to quote Banjo Paterson's loveliest lines.

Also, you will find that the painters who drew the public in crowds to the galleries put human interest and emotional content into their pictures. Amongst the messmate and the bracken, McCubbin (who painted these for the first time) also pictured "The Pioneers"—the young wife and her husband planning the bush clearing for their future home. In that picture are all the hopes and fears of the people who made this nation.

Longstaff drew all Australia to see his dramatic version of "The Bush Fire" with the rider trying to control his panic-stricken horse in the foreground. Tom Roberts did the same with his tense and exciting moment in "The Hold-Up" and in his picture of "The Shearing Shed."

The old Italian and Dutch painters covered every inch of their canvasses with interest, and millions of people still go to see them every year. I'm going to suggest later on that we do something of the same thing. But don't get scared. I'm not going to suggest anything that is not easily practicable. For, after all, the rich abundance of nature and the crowded world are around us every day. We've only to point a lens at them.

Yet, despite this rich abundance of nature, the camera, which can take so much, has been used for an over-simplification of subject matter that amounted almost to a negation of it. For a long time we were besieged with such subjects as a single rosebud standing in a long-stemmed vase entitled "Love's Token"; or an aerial perspective of a calm sea and a calm sky with one ship far out near the horizon titled "Solitude". An exhibition of many such pictures, no matter how beautifully handled, could make boredom an almost mystical experience.

That type of subject matter was too meagre to stir any emotion in the beholder. It was done in the name of good taste but it was, in fact, 'tasteless'. It was supposed to express refinement yet all expression was refined out of it. It was well-bred understatement reduced to saying nothing.

But supposing the same Salon worker had gathered a great armful of freshly-cut roses, or wattle, or waratah, or any of our picturesque native blooms; supposing he had thrown them on a table aslant the sunlight and photographed them so that they almost filled the space of the film, I believe he would have made everyone at that exhibition exclaim "Oh! aren't they beautiful!"

Well! We are now long past that period; we have come to understand the importance of mass to the eye. Compositions are now big and arresting. How about giving them some new emotional content?

This will require some sort of a plan. Art, as you know, is a Greek word meaning arrangement, and no great picture was ever produced without it. If you think you can get Salon pictures out of what is called a 'lucky shot' you are an optimist. I know many amateurs do think this, but I can assure you that out of half a century with the camera I only obtained one 'lucky shot'.

Now this is what I mean by a plan—Mr. Louis McCubbin, for many years Director of the Adelaide Art Gallery, is a friend of mine. He has told me how his father came to paint "The Pioneers". First he conceived the idea in his head, next he planned the composition of his picture, then he searched for his bush setting, and when the huge canvas was carried to the selected location his own wife was posed amongst the bracken. The baby she is nursing was borrowed from a nearby farm, as also was the man pictured as the husband. (That baby is now a man of mature years living in Melbourne and proud of his contribution to Australian art).

The whole of the conception, arrangement and making of the picture—apart from the individual interpretation of the artist—could have been carried out in terms of photography on a Saturday afternoon, by any cameraman with enough initiative to coax a few locals to play models. And this they would have done gladly on the promise of a print of the finished picture.



#### CONVICT BUILT

*I have scores of negatives, taken years ago, of subjects with these lonely and uninteresting foregrounds. If I were taking this subject again, I would feature goats eating the shrubs or boys driving them up the old path. And by doing so I would treble the interest.*

However, we are not copying the great Fred McCubbin, but we can take impulse from his methods of planning and arranging to think our own thoughts on new subjects. Think with me then for a moment of the boys of the bush; the rough, rugged bush kids who grow up in our forests, who snare and trap and smoke out the rabbits, the wombats and echidnas; who hunt snakes, birds, wallabies and opossums; who are the most picturesque features of the social life of our farms and our out-back, yet they've had hardly a mention in our literature, our verse or our graphic art. They are new camera subjects, full of emotional content; they are the best and most co-operative of models—and they are free.

Now supposing that you select two such kids. Australian Huckleberry Finns and Tom Sawyers; tough, half-dressed and with rumpled hair, and when you've got your group of selected gums, which you do so well, think of these only as background while in your foreground, close-up and big and strong, you arrange the kids sitting whittling shanghais, or kneeling at a snare . . . or with their dogs at a burrow, which you have dug with a spade in the most suitable spot and stuffed with meat to hold the dog's interest. Then when you've posed your subjects, play movie director to produce the excitement and concentration of the boys and the dogs at the burrow. There are hundreds of variations on this theme alone, and somewhere amongst them is a masterpiece if you can inspire it with the

boisterous spontaneity of laughter or action, or a dramatic moment that is a natural part of the spirit of uninhibited boyhood.

Broaden your canvas, as the artists say, or in our jargon, widen your field of view. Include more in the background than the trunk of one solitary gum. Take your models into our gullies; there are some fantastic trees—old bearded moss-grown veterans that have never seen a camera. The myrtle-beech is the best of them all.

Get the boys to drive goats into your foreground. They are splendid subjects, and if you can take the boys playing with a group of baby goats or young lambs under a back-light you'll have something to make the women swoon.

Then think of the forest at night lighted by naphtha flares (there are many portable systems of powerful artificial light at army disposals stores.) There is magic and mystery in the forest at night and hundreds of great pictures for someone who cares to specialise. Think of the bush kids in the foreground, the tired dogs beside them, the bright light catching the steel of the rabbit traps thrown over the boys' shoulders.

Think of the fun of the swimming pool; of the river and the billabongs. You will enjoy it too. Exploit it for all it's worth for it's far too good for kids. I agree with Shaw that "Youth is a wonderful thing: but what a crime to waste it on children". Has anyone ever done



"The Jolly Swagman" with the jumbuk by the billabong?

Who is going to be the first to put a telephoto attachment to his camera and do our forests in mass form from a distant hill when the sunrise or sunset behind them sends a halo of light to give relief to every tree. All the photographs I've ever seen of our forest (unless on colour film) make it look an undistinguished mass. Next time you are out in the car take along your binoculars and observe how well things compose themselves to a *distant* view.

Who is first going to use the telephoto lens—so that it can be hidden from view—to capture unconventional groups of our sun-bronzed men and women on our beaches, to express pictorially something of this deep colour and strength as Russell Flint expresses it in his Spanish water-colours. What a field lies there untouched and how typical of our national way of life.

It is out of your own imagination, with such available subjects as two or three tired hikers or bushmen resting against a bank of bracken . . . bandaging a wound . . . kindling a fire . . . eating a meal . . . that you will find the human incident that holds the eye and lingers in the memory. Do you remember Silk's picture of the fuzzy-wuzzy leading the blind soldier down the trail?—in it there was hardly a single virtue of technique or composition, lighting or location. Yet it is unforgettable because of its compassionate content. That was not a 'lucky shot'; I'm told Silk preceded them

down the track for half an hour exposing all the films he carried with him.

And this brings me to my last suggestion—the human document in pictorial terms. The pressman strives to do part of this, but because of his busy life and his equipment it is outside his range. The pressman turns himself and his camera on his subject and it can't be done that way, for then the natural and the unself-consciousness is immediately destroyed.

Now the 'human document' is a picture of contemporary life. It is, in the novel, a picture of normal men and women interpreted by an artist with a compassionate love and understanding of his fellow creatures. To do this the writer has to be a man capable of deep and sympathetic study of his subjects, and also a man of many inventions. The cameraman, on the other hand, has merely to turn a hidden lens on the drama and comedy of life that is being enacted before us every day.

For what I have in mind we need a miniature camera that will be hidden from the subject. It may be in a basket, a portfolio, a folded raincoat thrown over one's shoulder, an imitation bundle of books held under the arm, or carried by any method an ingenious mechanic may devise. I discussed this matter with a Kodak technical officer and he assured me that a hidden and workable camera was quite practicable. The only suggestion I have to make about it is that the lens should be used as high as possible. Don't work with it too low. Incidentally, I'm still talking of salon-

\* Reproduced in the *A.P.-R.* for July, 1948, page 371.

#### A VINTAGE YEAR

*Then we advanced to using the Dadaist manner on natural form. This was allowed provided the interest in the subject matter was reduced to a minimum. In terms of music, these subjects were "Tone Poems". Sometimes they were beautiful. But the whole theory was stupid.*





AFTER THE STORM

Jack Cato, A.R.P.S.

*This is the only lucky shot I ever got during 50 years with a camera. I had spent three hours in an adjoining bay photographing the waves, and with one plate left strolled around a headland to find this magnificent subject. Every part of the picture is full of interest.*

quality pictures made under natural lighting conditions.

Again I'm going to ask you to think with me, and also project your own thoughts to the hundreds of subjects that will readily come to your minds, while I devote myself only to one example.

But first let me present my peculiar credentials as an applicant for your serious interest in this subject. For over forty years I've owned my own portrait studios. In them I've made

my living by lighting the human face. It's been my constant pre-occupation and I've studied it in all my waking hours. For fifteen thousand days in trams, trains, lifts and buses; in church, in the club and in the theatre; on land, on sea and in the air I've watched those faces. They have been my life's chief interest. I even wrote a book about them.

And out of all that experience it is my considered opinion that the best and most expressive portrait light I've ever seen is to be

found in trams during the daylight hours from nine to five. Here, there is, by some quality of its concentration and also of its disposal that gives us transparent shadows, a truly magnificent light for faces.

Also, it is here in the trams that the world and his wife go out on their lawful or improper occasions to work, to church, to sport. Here are the children coming home from school; the girls whispering their secrets and the boys at their boastings; the sick and injured off to the out-patients' clinic; the first painful tooth off to the dentist; the young lovers; the prim suburban housewife, aloof in her conventional respectability; the mother laden with parcels; the work-worn faces of elderly people; the two plump old dears bursting with chuckles at their private joke and the shrewd old scamp at the end of the seat taking it all in.

The tram is a moving studio filled with lovely light, and with subjects sitting for your camera. They pose a while, then they leave and others take their places. If you can disguise yourself as the unconcerned strap-hanger near the door, while the bogus parcel of books under your arm points a hidden lens at the group of people who occupy the end half of the seat on the right and then do the same with those on the left, you should, out of many exposures (hundreds if necessary) be able to put on a 'one-man-show' that will

place you in the front rank. After all the F.R.P.S. is your birthright; you've only got to prove that you're the right fellow, and they'll hand it over.

I would expect to see all these suggestions I have made carried out by prints produced as the late Dr. Julian Smith made them. These methods are known; after a decade of such examples of strength, richness and carrying power as he gave us in print quality, we should accept nothing less as our salon standard.

Concerning copyright—the law says that people have no rights in their own faces in public places. In fact, you may take and exhibit, with few exceptions, practically every subject.

Now it was my intention to make this article only a series of suggestions. I've left out many ideas that came to mind because I believe that the only good ones can come from those you think yourselves; and better still, from those that come out of group discussions. Therefore . . . Mr. Camera Club Secretary, how about an early item on your agenda for a discussion in terms of this article—which, when boiled down, amounts to a *broadier canvas with emotional content and greater interest in the subject matter*. You know, sir, if every camera club in Australia did this, and gave the championship award of the year for a picture conceived on these terms the results could be surprising.

## Forthcoming Salons and Exhibitions

	AUGUST, 1953	Approx. Closing Date		
<b>Ahmedabad Associated India Inter. Ex. Photographic Art. (C.P.)</b>	Aug. 15		<b>Lancaster Open Exhibition.</b>	Aug. 30
Information from: T. F. Geri, Jr., Hon. Sec., Camera Pictorialists of Ahmedabad, Salaposa Road, Ahmedabad, India.			Information from: The Curator, Public Library, Market Square, Lancashire, England.	
<b>Bologna Ex. of Portraits and Nudes only.</b>	Aug. 31		<b>London Salon. (C.P.)</b>	Aug. 27
Information from: Sr. Aurelio Bonori, Bologna, via Montegrappa, 3, Italy.			Information from: Secretary, London Salon of Photography, 26/27 Conduit Street, New Bond Street, London, W.1.	
<b>Cape of Good Hope Inter. Ex. of Ph.</b>	Aug. 31		<b>Newcastle-upon-Tyne Exhibition.</b>	Aug. 27
Information from: Hon. Sec., Cape of Good Hope Salon of Photography, P.O. Box 2431, Cape Town, South Africa.			Information from: Mr. T. H. Morrison, M.Sc., 217 Osborne Road, Jesmond, Newcastle-upon-Tyne, England.	
<b>Focus Fotosalon Amsterdam Salon. (Amsterdam Art Gallery) (C.T. and C.P.)</b>	Aug. 25		<b>North American Salon. (C.T.)</b>	Aug. 7
Information from: Mr. Dick Boer, Zuider Stationsweg 33, Bloemendaal, Holland.			Information from: De Witt Bishop Museum, 2348 Eighth Avenue Sacramento 17, California, U.S.A.	
<b>Iowa Annual Print and Colour Photographic Salon. (C.T.)</b>	Aug. 6		<b>South African Universities Salon of Photography</b>	Aug. 14
Information from: L. B. Cunningham, Iowa State Fair, Statehouse, Des Moines, Iowa, U.S.A.			Information from: Hon. Sec., Witwatersrand University, Photographic Society University, Milner Park, Johannesburg, South Africa.	
<b>International Exhibition of Ph. Art. Fotografica. Milan.</b>	Aug. 15		<b>Southgate Colour Slide Salon.</b>	Aug. 11
Information from: Segreteria Generale del V. Salone Internazionale di Cinematografica Fotografia, via Tadino, 29-A, Milano, Italy.			Information from: W. J. Linbird, 22 Wynchgate, London, N.14, England.	
<b>Jonkoping Salon.</b>	Aug. 21		<b>Tokyo Salon. (C.P. and C.T.)</b>	Aug. 31
Information from: Ingvar Sjöberg, 32 Barnarpsgatan, Jonkoping, Sweden.			Information from: Katsuo Takakuwa, 1984 Kichijoji, near Tokyo, Japan.	
			<b>Vancouver International Exhibition.</b>	Aug. 1
			Information from: Secretary, Vancouver Inter. Salon of Ph., Pacific National Ex. Park, Vancouver, B.C., Canada.	
			<b>Western Counties Salon of Photography (C.P. and C.T.)</b>	Aug. 11
			Information from: Mr. G. A. T. Lanfer, 56 Lemon Street, Truro, Cornwall, England.	

# Photographing Snow

While readers situated in our Northern or Western States, remote from such a chilly subject, might smile at this reference, I feel that there is no other form of pictorial photography which causes so much difficulty to the average, or even advanced worker, as the attempt to make pictures of the snow. It is in fact, because this opportunity so rarely comes to the general run of Australian photographers that they fail to produce the hoped-for results.

Perhaps a few words of advice from one who has tried and failed on several visits to the snowfields, might be appreciated with sympathy. At least they should help others to avoid some of the pitfalls which await the unwary on a first visit to the dazzling white wonderland.

I have reached the conclusion that for successful photography under Australian snow conditions there are some four main essentials:

Number one on the list is *fresh* snow. The first fine day after a heavy fall is just about a

By A. G. GRAY

'must' for salon pictures. Next comes early morning sunshine; the sunshine usually seems to follow a heavy snowfall but the emphasis is on the words 'early morning'. At such an hour you generally find the snow unspoiled by footprints and tracks in all the wrong places; early morning also permits the photographing of snow-laden trees before the snow melts and falls off; another advantage is, of course, the low light with its subsequent long shadows which add to the composition. The third point to be remembered is the need for side- or back-lighting; avoid flat lighting like the plague. Last, but far from least, be generous with your exposures.

I recommend that you leave your meter at home because it may lead you astray (except for colour, to which this article makes no



*The Fence in the Snow*  
A. G. GRAY

*Winter Landscape,  
Kiandra*

A. G. GRAY



reference and which is a field of its own). As an example—"The Fence in Snow" received 1/50 sec. at  $f/16$  under strong side-lighting conditions with some shadow area. A general scene like "Winter, Kiandra" can be recorded at approximately 1/100 at  $f/11$ . Kodak Super-XX Film was used in each case.

Now, having been generous with exposure you must reduce your normal time of development by at least one-quarter—by more if you are in the habit of giving full development under normal conditions. I have found by experience that such a technique will yield negatives which will give a print on normal paper showing details in both shadow and highlight areas.

Naturally, all normal aids to photography are useful; for instance, a light yellow filter can be used to darken shadows when required. In some instances it is not necessary to use a filter to achieve a dark sky effect as normal panchromatic film produces the correct tone in the sky area. A lens hood and coated lens are also of considerable help. A tripod is not so important because most exposures are so short, and the less angular and weighty the baggage to carry on ski, or even on foot, the

better. One tumble will soon convince in this argument. The smaller cameras are easiest to work with, but try and retain negative measurements of at least  $2\frac{1}{4}$  by  $2\frac{1}{4}$  ins. if good quality is essential.

Naturally, all these remarks deal with pictures of sunlit snow but excellent results can be obtained either during a snowfall or under misty conditions. A good basic exposure under such conditions is 1/50 sec. at  $f/5.6$  for Super-XX Film with development of normal time or even slightly extended. For this reason never attempt to mix sunlit and misty snow scenes on the one roll of film.

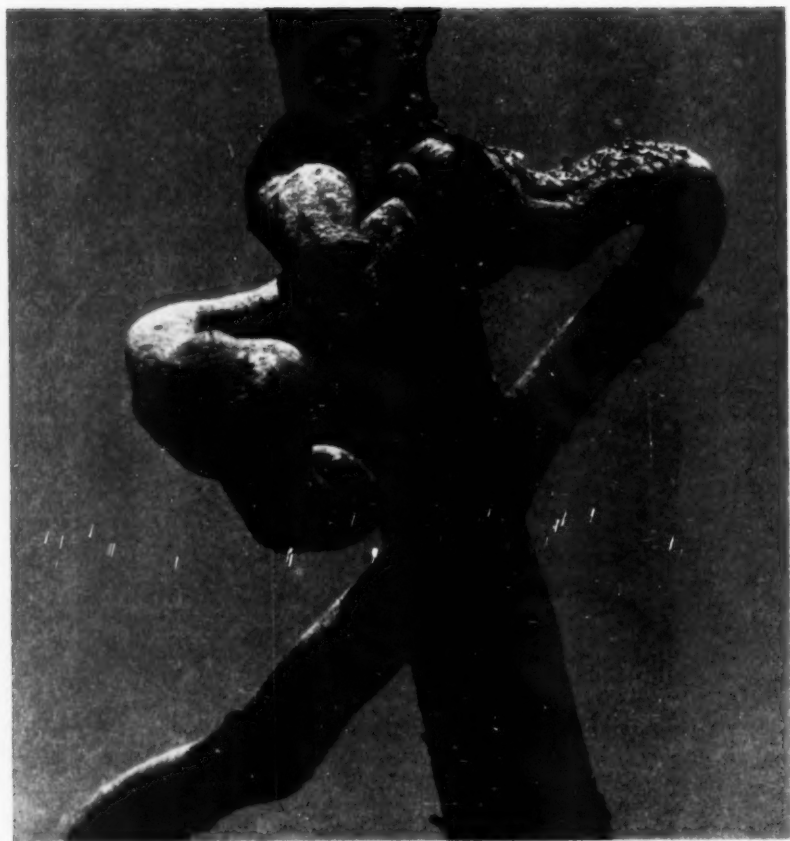
If you discover on the day of a long-awaited visit to the snowfields that all the snow has fallen off the trees and the snow is old and frozen, try concentrating on pattern shots and miniature landscapes. Skiers and shadows against the light can also provide good action shots, especially if the snow is soft.

I might also add, in conclusion, that the photographer who is in the habit of sending his films for commercial processing either should ignore this article or, if he wants some snow pictures, learn to develop his own films.

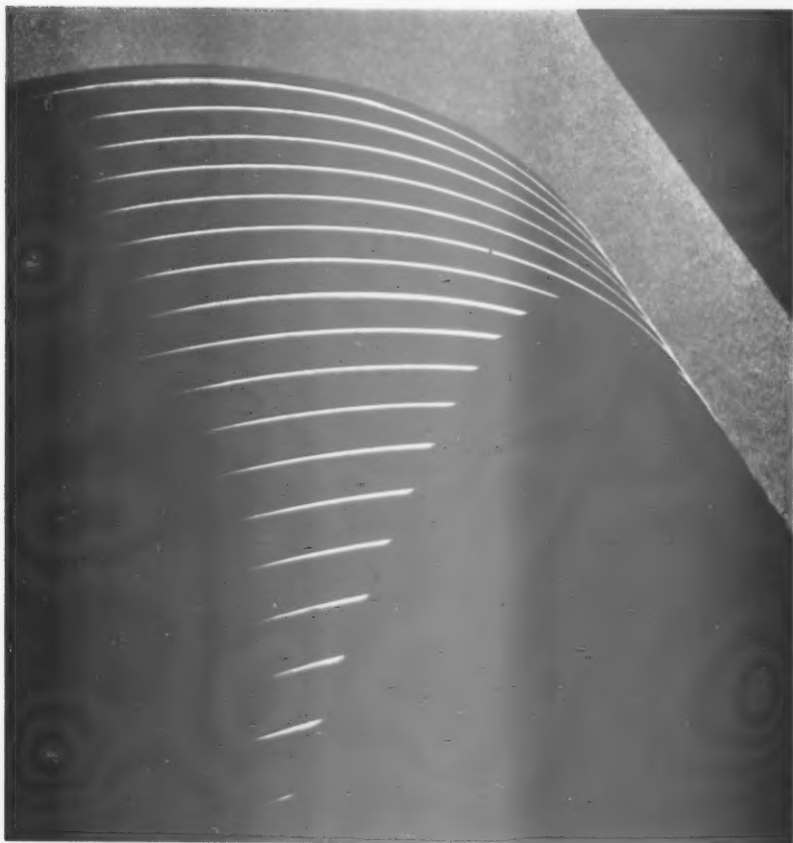
Good hunting this winter!

# THE APPEAL OF LOW KEY

M. FARRAWELL THE STRUGGLE







M. FARRAWELL SUN SCULPTURE



A. L. GOOCH

WHERE SWEEP THE FOREST FIRE

J. R. HOPKINS POPLAR GROVE



L. J. DUNDON TEXTURE IN ROPE





C. J. HANNAFORD REPETITION



A. J. ANDERSON FUGITIVE



H. C. DEVINE JIG SAW

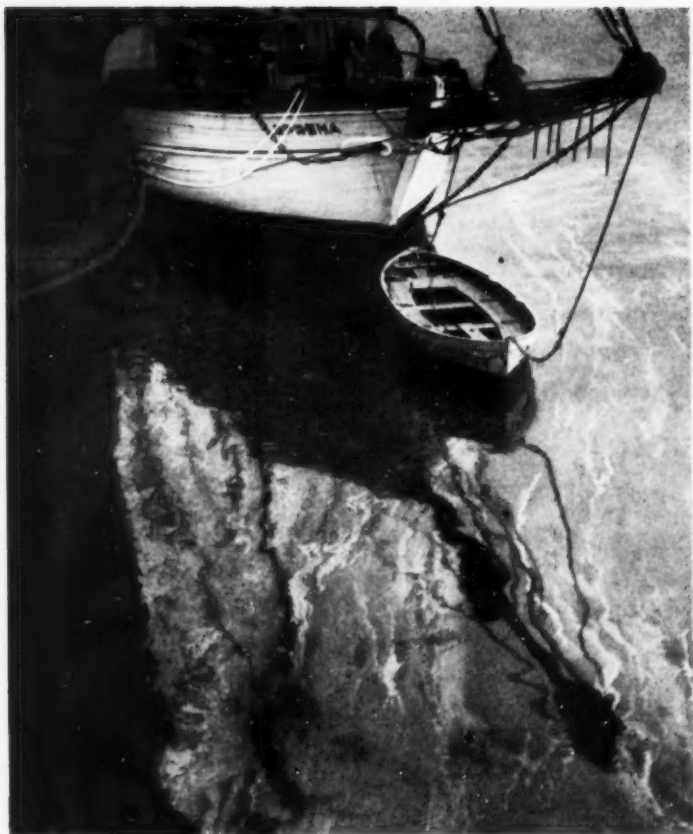




A. R. WALTERS RESOLUTE

R. T. INWOOD THE SHEPHERD'S WIDOW



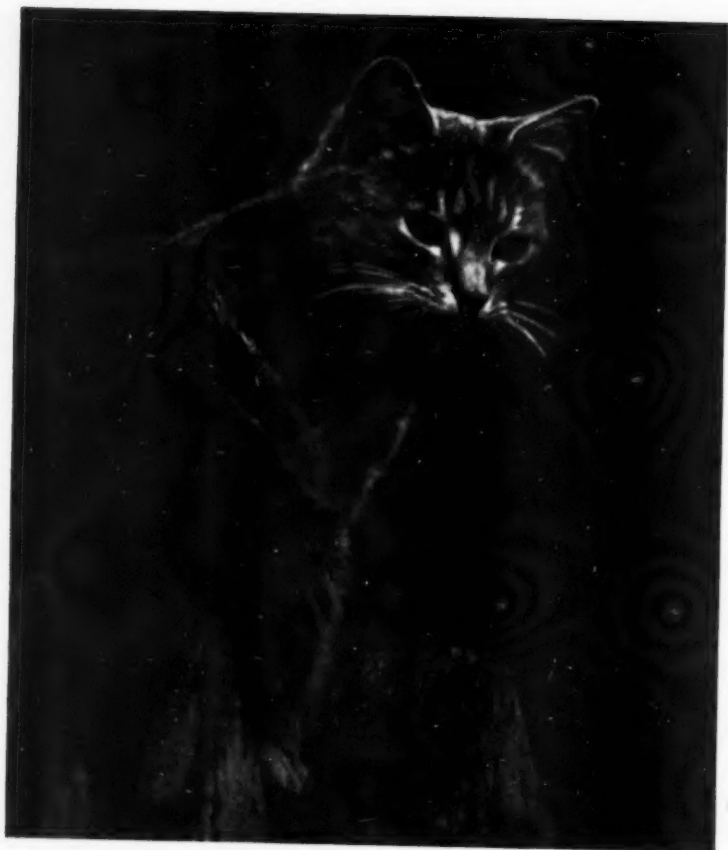


L. W. HAWKE TWO AT REST

R. M. ROBERTSON

WE SHALL WAIT AT THE CORNER





F. E. BENNETT ROMEO



# Tricks in Enlarging

Tricks of the Trade—that's what any craftsman needs. And the more tricks in enlarging you know, the better enlargements you'll make! So let's examine briefly the special printing techniques concerned with diffusion, combination printing, texture screens, vignettes, and others. All set? Let's go!

## Diffusion

Print diffusion is the effect presented by an image that is not quite sharp. Why, you might ask, would anyone—after spending a considerable sum for precision-made, top-quality, coated camera and enlarger lenses—want to diffuse a print intentionally? Paradoxically, there are several good answers to this question. For example, diffusion will minimize the effect of minor negative defects, such as coarse grain and scratches, which may be particularly evident in prints made from comparatively large 'blow-ups' from miniature negatives. Coarse retouching marks on portrait negatives can also be 'hidden' in the same way. Furthermore, it is occasionally desirable from an aesthetic viewpoint to diffuse, slightly, subjects such as portraits of women or 'atmospheric' landscapes, to create a more pictorial impression rather than a quite literal one.

Diffusion may be divided into two general types, depending on the time at which it is introduced into the picture. The first is negative-type diffusion, generally obtained by placing a diffusion disc over the camera lens at the time of exposure. The actual diffusion disc or other type of diffuser, such as an adjustable portrait lens, which is used depends on the degree of diffusion desired. Because the highlights of a subject reflect the most light toward the camera, the corresponding areas in the negative will be affected (diffused) the most. Of course, this is not a printing technique, but you should be at least familiar with it as a popular method of altering the appearance of a scene.

In the second, or positive-type diffusion, the diffuser is placed in front of the enlarger

By **DON D. NIBBELINK**

F.R.P.S., A.P.S.A.

lens. On this occasion it is the shadow areas which will receive the greatest exposure (from the clearer portions of the negative) and therefore will be the areas of greatest print diffusion.

There are advantages in each method. Although it is a matter of personal choice, generally negative diffusion is considered the more desirable. Back-lighted wet-pavement bricks, back-lighted blonde hair, sparkling reflections in a winding stream—all of these and many more are improved by a slight diffusion of the highlights. As a general rule, all specular reflections (the most brilliant) are more pleasing when thus softened. Psychologically, you will find less 'strain' on the eyes in viewing a diffused photographic reproduction than would be the case with an undiffused one. Of course, the disadvantage of the negative-diffusion method is that, even if desired, an absolutely sharp print cannot be made from a diffused negative. This can be overcome, however, by making two film exposures, one with and the other without the diffusion disc in place.

The advantages of positive diffusion are readily apparent. The original negative still may be as 'sharp as a tack,' and the degree of diffusion readily controlled and easily accomplished in a variety of ways. Diffusers can vary from a piece of nylon stocking, some ordinary plastic window screening, or a sheet of cellophane that has been slightly wrinkled, to optical-glass diffusers made especially for this purpose. They all render the print less sharp and, of particular importance, 'grey down' the highlights by partially scattering the light of the projected image. The advantage of optical-glass diffusers is that highlights tend to remain more brilliant because the scattering is confined more closely to the shadow areas.

The technique preferred by many print experts is to diffuse the image for only a portion of the total printing time, the

Reprinted from "Bigger and Better, the Book of Enlarging," by Don D. Nibbelink, F.R.P.S., A.P.S.A., Garden City Books, Garden City, L.I., N.Y., 1952.

remainder of the exposure being completely undiffused. This technique results in a combination 'sharp-plus-diffused' image which helps to keep the highlights clear and sparkling but, at the same time, to hide coarse grain, retouching marks, etc. The proportion of diffused to undiffused exposure time will naturally depend on both the light scattering properties of the diffuser and the effect desired. As a general guide, a moderate diffuser might be used for twenty-five per cent. of the exposing time while the remaining seventy-five per cent. would be undiffused. A hint in regard to a diffused portrait print is to sharpen the eye catchlights with a spotting brush.

As you have probably surmised, any type or degree of diffusion will lower the print contrast. With slight diffusion the lowering of contrast is not appreciable. However, with moderate-to-heavy diffusion, it may be necessary to use a higher grade of paper contrast in order to achieve normal print contrast.

Better too little diffusion than too much. Excessive diffusion leads very quickly from degraded print quality to greyish 'mush'. Several years ago the degree of diffusion in both landscapes and portraits really did border on mush.

### Combination Printing

Of the many uses for combination printing, the most common is inserting clouds in a cloudless sky. And who among us, at some time or other, has not had a print which could be thus improved? The three general methods of adding clouds to a 'bald-headed' scene are briefly:

1. Printing two negatives simultaneously.
2. Re-photographing a 'combination paste-up.'
3. Printing two negatives separately.

It's a rare occasion when two negatives just 'happen' to be suitable for printing together, and copying a paste-up never results in top-notch quality. Consequently, only the third method will be discussed because it is sufficiently versatile for nearly all cases and produces very good results. It is a type of double printing which can be used not

only to insert clouds, but to make other types of combination prints as well.

The key to success is extremely careful masking with the aid of cut-out paper masks. This is how to print clouds in a blank sky, step by step:

*Step 1.*—Support a piece of clean plate glass about half-way between the enlarger lens and the easel. Do this by laying it across two piles of books which will give about the right height and are reasonably steady. The right height is about one-third the distance from the easel to the enlarger lens.

*Step 2.*—Insert the foreground, or subject, negative. Focus it on the easel and stop down the enlarger-lens diaphragm to the opening which will be used during the actual print exposure.

*Step 3.*—Next, lay a large, discarded print or a sheet of white or light-tone paper face down on the plate glass so that it will intercept all of the light from the projected image. Fasten this paper lightly in place with Scotch tape.

*Step 4.*—With a sharp pencil, trace the horizon line, or the edge of the area to be masked, onto the paper. Remove the paper.

*Step 5.*—With a very sharp knife, such as a surgeon's scalpel or an etching knife, cut just *inside* the traced line—into the foreground part of the mask—so that the projected edge of the foreground will extend slightly beyond the edge of the mask. This will prevent the formation of a white line at the juncture of the two images, as might be the case if you





What a difference between the rural landscape across page and the one below! The main problem in adding clouds is to protect the sky area from being exposed while printing the foreground and then to keep the foreground area from being exposed while the clouds are printing. Accurate masking (*above*) solves it.



HEADING FOR THE BARN: *James Thomas, A.P.S.A.*



were to cut directly on the traced outline. The diffusion caused by the light passing the edge of the mask during the print exposure keeps this line from showing in the print.

The mask is now in two sections. The part corresponding to the foreground will be used to shield the bottom part of the paper while the sky is being printed; the top section will, in turn, be used while the foreground is being exposed. If the negative has a sky area so dense that it does not print, no masking of this area is necessary while printing-in the foreground.

*Step 6.*—Trim the sky section of the mask along the cut edges so that just a little of the sky image will 'spill' over it during projection. The amount to be trimmed away is very small— $\frac{1}{16}$  inch or less if you are making an 8 by 10 print and up to  $\frac{1}{4}$  inch for a 16 by 20 print.

*Step 7.*—Project the image onto the easel; place on the glass the section of the mask corresponding to the sky, and tape it down. Get this mask into *exact* position—the glass can be shifted slightly to do this after the mask is taped in place.

*Step 8.*—Determine and make the foreground exposure.

*Step 9.*—Mark the top and bottom lightly on the edge of the printing paper, and place the paper in a light-safe place.

*Step 10.*—Remove the sky mask. Do not move the foreground negative just yet. Then, using the projected image of the foreground negative as a guide, put the foreground mask in position on the glass. Be sure the mask is adjusted *accurately*, and then tape it down.

*Step 11.*—Remove the foreground negative, insert the desired cloud negative, and re-adjust the enlarger if necessary. *Do not move either the mask or the easel.*

*Step 12.*—Replace the printing paper in the easel *precisely* as it was during the previous operation and print-in the clouds, the exact exposure time having been pre-determined.

*Step 13.*—Remove the paper and process it according to the manufacturer's recommendations.

Your result should be a perfectly blended combination of the two negatives. If the two

sections of the print do not match in some way, the cause of the trouble should be readily apparent and a new print made. Or, if there was only a slight misfit, the error can be concealed by careful spotting on the print.

That is all there is to it. After one or two attempts, it won't seem so difficult because, really, it is a simple procedure. Just be sure, before you start, that the direction of the main light in both scenes is the same. It's rather disturbing if, for example, a cloud negative is printed with a landscape foreground, and the sun position is different in each of the original negatives.

### Texture Screens

Suppose that, just before exposing a sheet of paper on the easel, you placed a sheet of tissue paper on top of the paper, and a sheet of glass on top of the tissue to hold it flat. Then you made the exposure, giving a little extra time to allow for the light absorbed, scattered, and reflected by the tissue paper. This is the simplest way of making a texture-screen print. The print image will be broken up somewhat, or 'texturized,' according to the textured pattern of the tissue paper. The effect is, of course, more suitable for some subjects than it is for others.

Texture screens can be improvised from many translucent materials or screenings which can be used in one or more thicknesses and for all or only a portion of the total print-exposure time. Or, you can make texture screens from opaque objects that have a textured surface, such as cloth or grained plywood sheets. To do this, glance a spotlight obliquely across the surface of the subject and make an under-exposed negative of it with your camera. This texture-screen negative can either be combined with the subject negative and printed with it or enlarged separately onto a large sheet of film. In this latter case, this film can then be handled as a true texture screen and printed in contact with the enlarging paper in the same manner as the sheet of tissue paper.

A final word about using texture screens: Use them as often as you wish, but *be sure they improve the final print or give the exact result you are seeking.* The photographic process has enough merit to stand on its own two feet; to look good a photograph doesn't have to be disguised like an etching.



Suppose you placed a piece of tissue paper over your printing paper before exposing it. This is one of the textured screen effects you might achieve.

### Vignettes

A vignette is, of course, a print in which the edges of the subject—usually a head-and-shoulders portrait—fade gradually into the surrounding area of the printing paper. There's no mystery about it—an image of the head and shoulders is simply projected through an oblong hole in a sheet of opaque cardboard held underneath the enlarger lens so that the print borders remain unexposed. Keep the cardboard in continuous motion during the exposure so that the 'fade out' between the exposed and unexposed portions of the print will be gradual. The best vignetting effects are usually obtained with high-key portraits of women and children.

However, if you have lost your enthusiasm for plain-vignetted prints, here's an idea: Try making a vignetted print that has a *grey* tone instead of a white tone surrounding the image. It's a little harder to make but, with the right subject, it may be more artistic.

The grey-tone background is produced exactly as though an ordinary vignette were to be made, except that the edges of the paper are 'flashed' after the vignetted subject exposure has been given. One of the most convenient ways to do the flashing is this: After the subject exposure, take out the enlarger lens board but leave the negative in

place. Have ready a dodging wand of about the same size as the oval through which the subject image was projected. Take the exposed paper out of the easel and mark it so you can tell which side is the top and which is the bottom. Now place a test-strip paper on the easel, and with the usual test-strip exposure technique, find out how much exposure will produce the desired shade of grey on the print borders. Replace the paper with the portrait image oriented as it was previously. Switch on the enlarger, using the dodger to protect the paper area exposed to the subject from the flashing light and giving the borders the amount of exposure as indicated by the test strip.

It will probably take a few trial prints before you get the exact effect desired, but it'll be worth your while when you do. One point to keep in mind—don't start to make a vignette with your last sheet of paper!

### The Emmermann Process

If you enjoy print making at all, you should try to make at least one print by the Emmermann Process just for the fun of it. The method is easy to follow and requires no additional equipment or special solutions. Its real purpose is to condense or flatten the scale of an extremely contrasty negative. In effect,



it enables you to retain all possible shadow detail of a contrasty negative when printing for the highlights. Have you 'lost' some shadow detail recently? This is how you can 'find' it:

Soak the paper in the developer, place it on the easel, and give the paper two separate exposures, one for the shadows and the other for the highlights. Due to the action of the developer already in the emulsion, the shadow details appear during the interval between the two exposures. This silver density then acts as an automatic mask or shield which prevents further shadow exposure while the highlights are being printed. The paper is finally developed in a tray for the usual time. Sounds easy enough; a bit messy perhaps, but not difficult.

To familiarize yourself with the technique, make a few practice prints and compare them with a print made in the normal way from the same negative. You will quickly learn to detect the reduction in print contrast and to know when to use the method of 'tonal expansion.'

Before you start, however, two words of caution: Not all enlarging papers are suited to the Emmermann Process since the double-exposure treatment may tend to reverse them. Secondly, be sure to use *fresh* developer to help keep the print from staining, since the total development time is somewhat longer than normal. With fresh developer, you should experience no difficulty with staining; if you do, add  $\frac{1}{4}$  oz. (8 ccs.) of 10 per cent. potassium-bromide solution to each quart (or litre) of the developer working bath. A final suggestion is to keep safelight illumination rather dim since the paper will be handled under darkroom conditions longer than usual.

Here is the Emmermann Process in detail: Select one of your negatives that has a very long density scale—for instance, a negative with adequate shadow detail and excessively dense highlights. This negative may have been normally exposed but over-developed; or the extreme contrast range may be due to extensive differences in subject brightness. If this negative were printed in the usual manner, chances are that the shadows would



This is an example of a scene with brilliant highlights and deep shadows which has benefited by an expansion of the tonal scale. The negative must have adequate shadow detail if these areas are to record satisfactorily in the print.



have to be retarded by dodging and/or the highlights 'burned in' with extra exposure. Even then it would probably be a difficult job to squeeze the tonal extremes together sufficiently. The important consideration is, however, that the negative *does* have the shadow detail you wish to retain. Even this process can't make something out of nothing!

With your long-scale negative in the enlarger, make the best print you can in the usual way, carefully noting the exposure time and the contrast grade of the paper. Then, take another sheet of paper of the next harder grade and soak it in a tray of fresh developer for  $1\frac{1}{2}$  minutes. To help prevent the faster enlarging papers from being fogged by the safelight, soak the paper either emulsion side down, or with the safelight turned off. Place this paper face up on a sheet of glass or the bottom of an upturned tray, and with a cloth or rubber squeegee remove the excess developer from both sides of the paper.

To help keep the easel dry, cover it with a sheet of celluloid or other plastic. Now position the developer-soaked paper on the easel. The limp (it shouldn't be dripping!) paper will be a little stubborn when it comes to its lying flat on the acetate sheeting. An oblique glance at it will show you that the trouble is caused by air bubbles which can be eliminated easily with a small print roller or squeegee. Work rapidly at this point because the longer the developer-soaked paper is out of the tray, the more chance there is of encountering stains from oxidized developer.

The masking, or shadow, exposure should receive about half the exposure time required for the normal print. If, for example, the normal print requires ten seconds' exposure, make the first exposure only five seconds. After the enlarger has been switched off, *do not move the paper*; just let it develop on the easel for  $1\frac{1}{2}$  minutes. When the shadows have developed, expose for the highlights by giving  $1\frac{1}{2}$  times the normal print exposure. In this hypothetical example, the second exposure will be 15 seconds. Remove the print from the easel and develop it for no longer than  $1\frac{1}{2}$  to two minutes in the tray of fresh developer.

Now compare the two prints you have made. There is little difference in the high-light areas and middle tones. But notice the blocked-up shadows in the normal print and the full shadow detail in the one produced

by the Emmermann procedure. Of course, the difference is due to the 'automatic' mask formed by the first exposure and development. This thin, top veil of masking silver protects that portion of the paper emulsion underneath it from further exposure. Because the second exposure does not penetrate to the lower levels of the emulsion, both extremes of the negative's tonal range are preserved. Incidentally, this masking principle is the same as that involved in making contact prints on the printing-out paper often used for temporary proofs by portrait photographers. These reddish-purple prints are notable for their excellent shadow detail which is produced by the density being built up and masking the shadow areas as the exposure increases.

The ratio of half the time of the normal print exposure for the first exposure to  $1\frac{1}{2}$  times for the second exposure will serve as a guide for your trial Emmermann print. In most cases this will produce satisfactory results, but the ratio may be varied as necessary. The clue to the proportion of the total exposure time that should be allotted to the masking exposure depends on the characteristics of the negative. Contrasty negatives having little shadow detail should receive proportionately less total exposure than high-contrast negatives in which the shadow detail is adequate.

A reminder—when you're through printing in this manner, don't forget to wipe off the easel with a damp cloth and then dry the easel thoroughly.

### Matching the First Print

Here's a problem that occurs quite often in the printing experience of most photographers. Suppose you have made an excellent print and then wish to make several more just like it. The duplicate prints may be wanted for gifts or for sending out simultaneously to several salons. Or perhaps you are a professional photographer and have had a customer re-order additional prints from a portrait sitting. In any case, probably no permanent record was kept of the enlarger lens stop, the exposure time, and the development time used in making the first print. Obviously, the first attempt at duplication will have to be on a trial-and-error basis. One of the best ways to do this is to place the sample print you are trying to match in a

tray of water (provided it hasn't been mounted, of course!) next to the developing tray. If necessary, arrange the safelight so that the developing print and the finished print will receive the same amount of illumination. When wet, the sample print will have the same reflection characteristics as the one wet with developer. This allows a much closer match to be made than if you attempted to compare a wet print with a dry one. The system is, then, to expose the new print and develop it until its density matches that of the wet comparison sample. When the two are judged as identical, *quickly* remove the developing print and immerse it in the stop bath.

There is one thing to watch for, however, in matching prints in this manner. Some enlarging papers have in their emulsion a yellowish sensitizing dye which quickly becomes colourless when the print is placed in the fixing bath. In addition, the portions of the light-sensitive emulsion not used to form the image partly 'veil' the image while the print is in the developer and in the stop bath. This 'veil' also quickly disappears shortly after the print is placed in the fixing bath. Thus these two 'temporary' effects—the yellowish-dye tinge and the slightly veiled image—may mask the subsequent appearance of the fixed print. The natural tendency is to let the print in the developer go too dark, particularly if you are watching (and comparing) the shadow details. The clue is, then, to match the highlights since they are least affected by either of the above paper characteristics.

Regardless of whether the job at hand is matching a previously made print or making the first print itself, it is quite desirable to know whether the paper being used exhibits the tendencies described above. It helps in judging the depth to which any given print should be developed. A simple test to find this out can be made as follows:

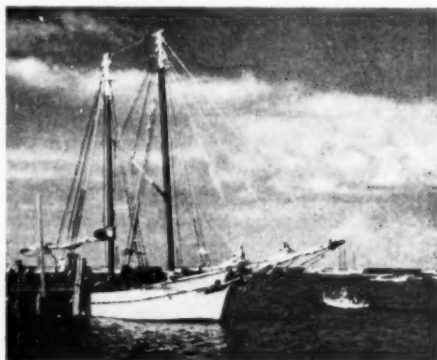
Expose in succession two moderately-sized test strips, taking care to include the same shadow area in each of them. Develop them together, and place them both in the stop bath, *but carry over only one of them into the fixing bath*. Now turn on the white light and compare the two pieces. Is the fixed image darker than the unfixed image? Leave the white light on and immerse the unfixed strip in the hypo. Watch to see if the action

of the hypo darkens it appreciably. If the fixing bath changed the visual appearance of the image, you will know about how much of the haze to discount when judging prints on that particular paper while they are in the developer.

### Enlargements from Colour Transparencies

Have you ever wondered whether to take two cameras along on a vacation trip—one loaded with black-and-white film and the other with colour film? This discussion may help you decide since it is easily possible to make excellent quality black-and-white prints from good colour transparencies.

The out-of-the-ordinary step is to make a film negative by enlarging the colour transparency, just as you would an ordinary negative, but using a sheet of film on the enlarger easel instead of a piece of paper. The resultant negative is enlarged just like any normal negative.



Why not try making black-and-white prints from colour transparencies? Results can be very satisfactory.

There are a few recommendations to note that will be helpful: Place the transparency emulsion side *up* (toward the light source) in the negative carrier so that the final paper print won't come out reversed; mask off the rest of the negative carrier so that no stray light will lessen the projected image contrast; cover up any light leaks from your enlarger lamphouse so as not to fog the sheet of film. The exposure will probably have to be determined by the usual test strip method until after you have performed the operation a few times and are familiar with the conditions. With an average good-quality

enlarger, a three-diameter enlargement on Kodak Super-XX Film (in sheet form) will be about 25 seconds at  $f/8$ . Panatomic-X Sheet Film is, incidentally, a good choice of film materials for this job and should be developed for about five minutes in a tray at 68°F. in Kodak Developer D-76. Of course, other film-developer combinations can be used, but the important thing is not to get the negative too contrasty.

As you would suspect, some colour slides make better black-and-white prints than others. First, select one that is absolutely sharp, scratch-free, and normally exposed. A *slightly* dark transparency will also reproduce well but a light transparency will never make a really good print. Next, be sure that the transparency is clean and dust-free. In most cases light fingerprints or oily smudges can be removed by breathing on the transparency, then wiping it gently with a soft cloth. Carbon tetrachloride *may* cause streaks or spots by removing some of the protective lacquer with which the emulsion side of the film is coated. If this occurs, the lacquer should be removed completely, and film lacquer applied.

You may want to consider using a coloured filter over the enlarger lens when exposing the film. A filter here has about the same general effect as a similar filter on the camera lens when photographing an actual scene. For example, if you want a contrasty dark-sky-white-cloud effect in the final print, use an orange (G) filter over the enlarger lens. If you want to lighten the greens, use a green (X1) filter. With panchromatic negative materials, the Kodak Wratten Filter X2 (No. 13) is suggested for improved rendering of flesh tones. However, no filter at all will keep the tone relationships about the same as you see them in the colour transparency; for general work no filter is required.

### Enlarging from Wet Negatives

Only if it is absolutely necessary, a satisfactory enlargement can be made from a wet negative. And when is it necessary? Well, it depends entirely on the circumstances, such as a news break or some other instance when a deadline must be met and there is not time to wait for a negative to fix, wash, and dry normally. This technique isn't something you'll need very often, but it is handy to know in case of an emergency.

Let's pick up the process at the point where the negative is in the fixing bath and you have just turned on the white light. As soon as the negative has cleared, *i.e.*, has lost its 'milky' appearance, give it a quick rinse under a stream of running water. Then, depending on the type of negative carrier you have, there are two general techniques which can be used.



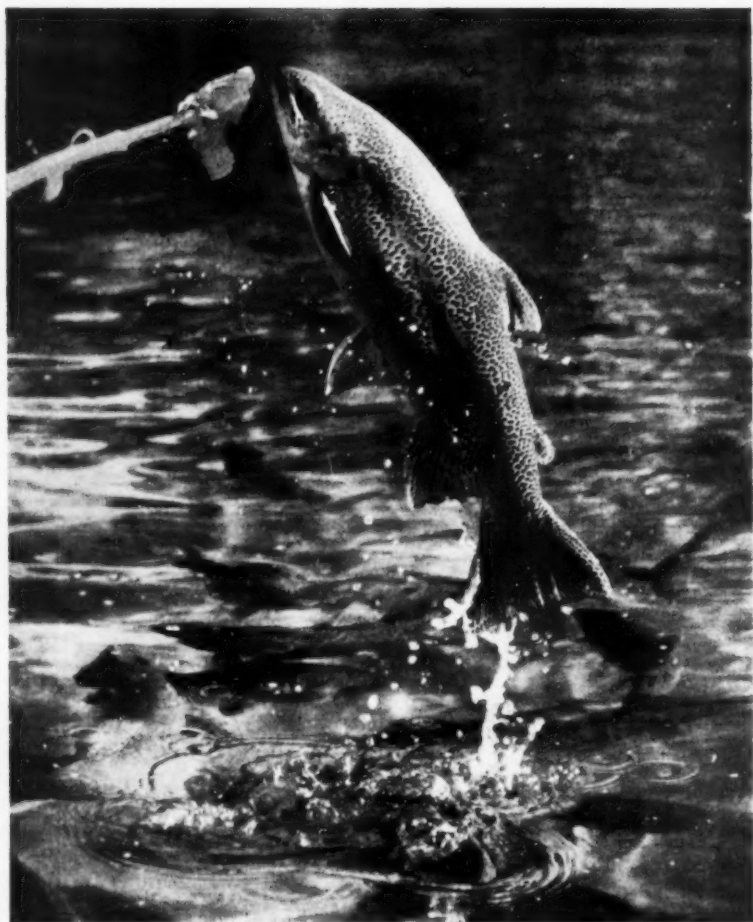
To enlarge a wet negative in a glass negative carrier, the trick is to combine negative and glass properly.

*For Glassless Negative Carriers.*—Place the negative on a sheet of glass and lightly squeegee all the excess water off both the front and back surfaces of the negative. Check the negative carefully for water droplets since, if present, they will show up in the print as objectionable 'blobs'.

*For Glass Negative Carriers.*—Use only the bottom glass of the carrier. If this glass isn't easily removable—and it isn't in some carrier types—wet the negative and quickly 'roll' it emulsion side down on the glass. This 'rolling' must be done by starting with one edge of the negative and proceeding evenly so that no air bubbles will be trapped between the emulsion and the glass. Wipe off the bottom of the glass and the top of the negative—careful, don't move it—and make whatever prints are necessary.

If the bottom glass of the carrier is removable, you may prefer this variation of the above method: place both the negative and the glass in a tray of water and bring them together *underneath* the surface of the water. Draw them out together and dry off the bottom side of the glass and the top side of the negative. Do not place the top glass on the negative—just put the bottom glass and the

*(Concluded on page 375)*



A Rise ("... Rainbow and Fairy Springs, where unbelievably large trout feed out of the hand...")

*Photograph by Bob Withers*

## The Official Report of the Second New Zealand Convention

*By Irene A. Cooper*

### ENCORE!

That the Second New Zealand Photographic Convention was an outstanding success was the unanimous decision of the one hundred and fifty photographers who enjoyed every minute in Rotorua from April 16 to 22, 1953. Two great visions emerged from this week of fraternisation. First, and surely the most humanly important, was the recognition of the wonderful spirit of friendship that is as much a part of photography as light and lenses.

A number of us have known and preached this over a long period, but realisation of its truth came home for the first time to many Conventioneers. Already an attractive hobby, photography became more than just that when people discovered that because of it they made new friends in every corner of their country. True to promise, the Convention was the greatest experience of many a lifetime.

### THE PHOTOGRAPHIC SOCIETY OF N.Z.

The most outstanding forward step ever taken in this country for the advancement of photography was the formation of the *Photographic Society of New Zealand*, on April 17, 1953. The objects of this parent Society are briefly: to promote the fuller and wider enjoyment of photography as an art, science, and activity; to promote closer co-operation, friendship and understanding amongst photographers and photographic clubs both in this country and overseas; to improve the standard of photography here and the standing of New Zealand photography overseas; to supervise and control the New Zealand National Interclub Competitions, the New Zealand International Salon, the National Salon and Photographic Convention; to arrange New Zealand participation in overseas Salons, Exhibitions, and competitions; to provide a service whereby larger clubs can be of greater assistance to their smaller brethren.

Already arrangements are in train for this latter aim, while the Convention itself was responsible for creating and cementing many friendships, and for closer co-operation between clubs.

At the Inaugural Meeting the first Council of the Photographic Society of New Zealand was elected: *President*, Harold A. Larsen, A.R.P.S., A.P.S.A. (Waikato P.S.); *Vice-President*, Fred L. Bowron (Christchurch P.S.); *Secretary-Treasurer*, Irene A. Cooper (Waikato P.S.); *Councillors*, E. Robinson (Auckland C.C.), R. Pearson (Gisborne C.C.), L.

Tucker (Manawatu P.S.), J. Whitehead (Wellington C.C.), G. Wood (Nelson P.S.), George Chance, F.R.P.S. (Dunedin P.S.).

Harold A. Larsen, A.R.P.S., A.P.S.A., Hon. P.S.A. Representative to New Zealand, is well known at home and overseas for his skill in the art of photography, and for his devotion and energy in furthering the interests of photography, while Fred L. Bowron, Vice-President of Christchurch P.S., is the author of many superb pictures in monochrome, as well as in colour. To him we shall always be indebted for his work in organising the First New Zealand Convention.

Irene A. Cooper, an energetic officer of the Waikato P.S., has had prints and slides accepted for National Interclub Competitions and Salons, and looks forward with enthusiasm to this work for P.S.N.Z. George Chance, F.R.P.S., who ranks amongst the world's finest photographers, has been making pictures in monochrome for over fifty years, and in colour for the last two. He says that the Conventions have given him more than another ten years' enthusiasm.

Len Tucker and Reg Pearson found a new world at the Convention and will make valuable contributions to the work of the Council. Men of energy and ideas, whose experience will be of great value, are Mannie Robinson, Jack Whitehead, and Geoff Wood; and their work has gained recognition in Interclub Competitions as well as in many Salons.

### THE CONVENTION

The Convention itself opened on the evening of Thursday, April 16, in the "House of Friendship", the Rotorua Municipal Concert Chamber, with speeches of welcome from Arthur L. Fow (Waikato P.S.) President 1953 Convention, Noel G. Brown, President, Rotorua C.C., and Russell W. Cooper, President Waikato P.S. The Mayor of Rotorua, Mr. A. F. Moncur, expressed his pleasure in welcoming to his town visitors from so many different parts of New Zealand.

Delegates and members were present from Southland P.S., Dunedin P.S., North Otago P.S., Christchurch P.S., Nelson P.S., Wellington C.C., Hutt Valley P.S., Manawatu P.S., Wanganui C.C., Hawera C.C., New Plymouth C.C., Taumaranui C.C., Hastings C.C., Hawkes Bay C.C., Gisborne C.C., Whakatane C.C., Rotorua C.C., Matamata C.C., Morrinsville C.C., Waikato P.S., Franklin C.C., Auckland C.C. and Whangarei C.C.

### COUNCIL OF P.S.N.Z.

*Front row—left to right, Fred L. Bowron (Vice-President), Harold A. Larsen (President), Irene A. Cooper (Secretary), E. Robinson.*

*Back row: R. Pearson, J. Whitehead, L. Tucker, G. Wood, and G. Chance, F.R.P.S.*

*(Photo. by Russell Cooper)*







President 1953 Convention.  
Arthur L. Fow.

1953 Convention Committee. Left to right: Alan Warren, Irene and  
Russell Cooper, Harold Larsen, Ray Finn.  
(Photograph by Brian Brake, A.R.P.S.)

Greetings recorded on tape were heard from the *Royal Photographic Society*, the speakers being the President, Mr. I. D. Wratten, F.R.P.S., President-Elect, Mr. B. Sinkinson, and the Curator of the Permanent Collection, Mr. J. Dudley Johnston; and from the *Photographic Society of America* as represented by the President, Mr. Norris Harkness, A.P.S.A., Mr. Phil Maples, A.P.S.A., and Mr. Ray Miess, A.P.S.A.

The Second National Salon which was hung in the "House of Friendship" during the Convention, maintained the high standard set by its predecessor at Queenstown. Forty-eight prints selected by judges Harold A. Larsen and Russell W. Cooper from over twice that number submitted by the country's top-ranking workers, comprised this Exhibition.

Supper was preceded, accompanied, and followed by the Natter which was truly one of the most enjoyable phases of the Convention. During programme planning the question was raised by one who ought to know better, as to whether this word 'Natter' was dignified enough; he suggested *Conversazione* but it was ruled out of court very firmly. *Conversazione* may be conventional but Natter is more conventional and get-together-ish. Even on the very first evening when members were rather uneasy about peering at identification badges, the spirit was there. Old friends from the Queenstown show hailed each other and were as eager to meet all the "new" faces, as the new Conventioneers were to know them and each other.

Friday morning, April 17, was the historic occasion of the inauguration of the *Photographic Society of New Zealand*.

In the afternoon Whakawerawera was photographed by an estimated £20,000 of equipment. Parties were conducted around by well-known Maori guides, and if the legends related by each at the various hot pools and hot mud-pools were different, who could care? Each spot has its name and its story.

The insight into Maori cooking methods, and bathing and laundry arrangements taking advantage of the thermal activity was interesting, as was the tour of the model old time Pah, while descriptions and interpretations of the carvings were no less so. So temperamental is Pohutu that many people have visited Rotouara for years without seeing this famous geyser play, but on that day it displayed itself nobly.

Later in the afternoon the first meeting of the Council of P.S.N.Z. was held, and plans formulated for the work to be done in its first year.

A recorded lecture from the *Photographic Society of America* was the main attraction on Friday evening. This consisted of a series of slide reproductions of

successful Still Life prints, most ably commented upon and described by Anne Pilger Dewey, and which presented many new ideas to those attending.

On Saturday April 18, in lovely weather, course was set for Whakamaru, everyone being accommodated in private cars. Whakamaru and Maraetai Hydro Electric Schemes were full of interest, according many opportunities for shots in monochrome and colour, and not only as record shots. There, as everywhere, the pictorial aspect was present and just waiting to be caught by the seeing eye. A group from Morrinsville C.C. was able to join in for this trip and was a welcome addition to the main Convention party.

In the evening a second recorded lecture from P.S.A. was featured, this one illustrated by slides of recognised salon prints with a masterly commentary by Ragnar Hedenvall. He analysed each picture, pointing out the various components which contributed to its success. Of particular interest was that two of the pictures chosen to form part of this lecture were made by New Zealanders in the audience that evening—Harold Larsen, and Len Franzman, Christchurch worker of repute.

Sunday morning April 19 dawned not so fair, in fact raining just enough to cancel the trip scheduled, but the Entertainment Committee was ready with an alternative programme. Therefore, an interested audience was able to forget the weather while listening to a lecture by Russell W. Cooper on "Photo Finish", which, of course, means photographing race finishes. He explained the principle of the cameras used, and described the procedure during the minute and a half which elapses between the actual race finish and the judge receiving an 8" x 10" print of it. This entails working at extremely high temperatures and with great speed and accuracy.

Although not brilliant, the afternoon fortunately was fine enough to resume the planned outing to the Blue and Green Lakes, the Buried Village of Te Wairoa, Lake Tarawera and Lake Okareka, and certainly bright enough at times to coax out all the colour cameras wherever poplars sent their golden thrust into the sky. For a few who remained at the Te Wairoa Tea-Rooms for the whole afternoon, this was a grand opportunity to meet and chat with each carload as it came and went.

All that day, while the Conventioneers were listening to the morning lecture, lunching, and exploring the Lake country, the evening's entertainment and its author were driving all the way from Wellington. Certainly one of the highlights of the week was the screening on Sunday evening of a series of colour slides exposed and presented by Brian Brake, A.R.P.S.,



(Wellington C.C.) of the National Film Unit. These very beautiful slides took us via Singapore and Egypt to Rome, from thence through Switzerland and Paris to England. The English slides, characterised by lovely soft colour, depicted some of the London scene; several made in a London fog at different times of day were superb.

After supper Brian Brake gave a showing of movies, one an early film of his own, plus several from Canada. The first of these extremely clever Canadian films was "Fiddle-de-dee", in which the "picture" was painted on clear film to synchronise with music; the second, "Dots", was not only hand painted but the sound track had been added by hand also. So popular were these that a third was demanded, which like "Fiddle-de-dee" had the pictures of sound and music movement painted on by hand.

Brian Brake, while receiving great applause for his contribution to the entertainment, nevertheless did suffer one defeat that evening. Thereby hangs a tale. . .

At the *First Convention* the colourful attire and accessories of its President Len Casbolt of Christchurch, easily won the colour competition for the owner. Later, when coming to Hamilton he issued a challenge to Russell Cooper (Waikato P.S.), but the latter's ties visibly wilted him, and Russell's sox curled up the bloom on Len's lens.

Undaunted, Len declared a challenge for the next Convention, and Brian hearing tell of this, entered the lists with every confidence as he had a waistcoat. . .

And so to Rotorua 1953. Len had to retire "because his wife hadn't packed his", Russell's ties were monochrome in comparison with those of Ron Woolf (Wellington C.C.), although the Cooper purple sox and the scarlet ties attracted some attention. Brian arrived Sunday evening wearing his waistcoat, a lovely trifle in wine brocade; he inspected Russell (quietly clad in greys and blues), and thought he 'had it in the bag.'

After his introduction Brian was persuaded to show his waistcoat to the assembly and was already assuming the suitably modest look of the conqueror, when on the platform beside him, Russell opened his coat to reveal his own waistcoat—a riot of colour which almost overwhelmed even the backbenchers—and public acclaim declared him the victor.

Monday's organised Field Trip took most of the party to Lake Taupo, visiting *en route* such notable places as Waiotapu, the Wairakei Valley (where geothermal experiments are in progress), Aratiatia Rapids and Huka Falls. Although cloudy at times, the weather was kind enough to withhold rain until late afternoon as the visitors returned. Other Conventioneers made a round trip to Mount Maunganui and Tauranga *via* Whakatane, reporting a lovely day and a most enjoyable run.

The evening lecture by Allan Bryce (Waikato P.S.), explained the *Nature of Colour and Colour in Photography*. Most interesting and instructive were the diagrams and colour illustrations showing the difference between

**Supper Scene.** Front table—left to right: Ray Finn, Allan Warren, Maisie Smith, Irene and Len Casbolt. Opposite—left to right: Mrs. Ray Finn, Mrs. Alan Warren, Mrs. Fred Bowron, Fred Bowron, Mrs. Freeth.  
(Photograph by Bob Gaylard)





(Extreme Left)  
George Chance, F.R.P.S., responding to the toast to the Royal and P.S.A.  
(Photo. by Russell Cooper)

(Left)  
Fred Bowron, 'father' of the New Zealand Conventions, with Guide Ema.  
(Photo. by Russell Cooper)

the additive and subtractive processes. Using three projectors, each projecting the colour of one layer of emulsion through cut-out masks, Mr. Bryce was able, when the three images were subsequently projected simultaneously onto one screen, to give a complete and true colour picture.

After a night of heavy rain Tuesday came in wet with a high wind, and a 'phone call to Hamilton disclosing that the same conditions prevailed there, the proposed trip through the Waikato with an evening with the Waikato Photographic Society, was reluctantly cancelled. Disappointment was expressed by many who had looked forward to this, but it just couldn't be helped, and a Free Day was announced.

Most took the risk of a wetting and dispersed in groups to the varied attractions of this Thermal Wonderland. Some encircled Lake Rotorua, calling at the beautiful Hamarana, Taniwha, Rainbow and Fairy Springs, where unbelievably large trout feed out of the hand. Paradise Valley was visited, and the Maori village of Ohinemutu with its lovely church. The beauty of the gardens surrounding the bath houses and famed Blue Baths drew photographers back again and again. At least one party took a flight round the district, while another of over twenty, motored out to Hongi's Track, calling at the Wishing Tree Tea Rooms where they took charge and had fun with cameras and models.

A further excellent presentation of colour slides and movies was given on Tuesday evening by Brian Brake, A.R.P.S. His slides took us into and around the Festival of Britain, gave us an unforgettable glimpse of Cornwall, and through many lovely cathedrals; then to Holland, Norway, and back to the mountains of our own country. Of particular note amongst the films shown were Marlborough Sound and the Legend of the Wanganui River.

Fortunately, the skies smiled again on Wednesday for the excursion by launch up Lake Rotoiti, and boarding the motor vessels *Rotoiti* and *Princess* at Okere Landing, the party was away. Every care had been taken to ensure that George Chance did not repeat his last year's frolic of missing the boat, but for

awhile it seemed as though trigger-happy Naden Matthews' (Whakatane C.C.), Harold Larsen and Russell Cooper were out to steal his thunder by deliberately being left behind. However after the departure had been realistically filmed, the launches gracefully curved round to pick them up, and this time we were really away.

The wind, which announced itself to be on the rough side of playful once out on the lake proper, wrapped Jack Whitehead up in the Ensign at least seven times, but did not mar the enjoyment of seeing the many pretty little bays, the opportunity of more 'Natter', and having morning tea on board. Of special interest to us all was passing slowly by "Moose Lodge" where the Queen and the Duke of Edinburgh will stay next year.

A ramble along the shore from jetty to the Wishing Tree Tea-Rooms put everyone in good form for lunch, and afterwards a cheerful period was spent photographing different groups. First the main group; then the group photographing the main group photographed by the main group; all those reflex owners present and still functioning; members of P.S.A.; members of P.S.A. Portfolios; last but definitely not least, Fred Bowron, father of the New Zealand Conventions, with as many cameras as could be hung on without causing him to sag too much at the knees; and Fred again with Guide Ema.

Back on the launches along the other side of the Lake proved just as pleasurable, and afternoon tea before disembarking completed a good voyage. Most of the party waited back to visit Okere Falls, but Councillors of P.S.N.Z. returned to the "House of Friendship" for another meeting.

Before describing the last evening of this highly successful and enjoyable Convention, one or two items of interest must be noted. Displayed in turn during the week were: a collection of distinguished prints by George Chance, F.R.P.S., master of landscape photography; a selection of his own Salon Prints by Harold A. Larsen, A.R.P.S., A.P.S.A.; one of the P.S.A. Portfolios containing ten fine prints from American workers, and ten equally fine works by New Zealand



Aboard the "Rutoiti."  
(Photograph by Russell Cooper)



Brian Brake, A.R.P.S.  
(To his left) Kay Cooper (extreme right)  
Fred Bowron with Graeme McKechnie (kneeling).  
(Photograph by Irene A. Cooper)

Some of the New Zealand  
members of P.S.A. present.  
Seated: Bob Gaylard, Rana  
Cooper, Jack Whitehead, Ron  
Woolf, Kay Cooper.  
Standing—from left to  
right: Cyril Clark, Alan  
Warren, Ray Finn (behind),  
Irene Cooper, Fred Bowron  
(behind), Maisie Smith,  
Harold Larsen, Russell Cooper  
(behind) John Gibson.





Convention Group outside "House of Friendship" (Photograph by Harold Larsen).

and Australian members; and a collection of original prints from all over the world which have won awards in the competitions conducted by the U.S.A. magazine *Camera*. These exhibitions were very popular.

What was surely the greatest number of New Zealand members of P.S.A. ever to be assembled together were present. They were: Harold A. Larsen, A.R.P.S., A.P.S.A., President Photographic Society of New Zealand, Hon. P.S.A. Representative to N.Z.; Russell W. Cooper, President Waikato P.S., Australasian General Secretary for P.S.A. International Portfolios; Irene A. Cooper, Secretary P.S.N.Z., Editor Waikato P.S. Journal; Rana M. Cooper, Secretary Circle 5 P.S.A. Portfolios; Kay L. Cooper, youngest P.S.A. member; and Bob Gaylard and Allan Bryce, all from Waikato P.S.; F. Lennard Casbolt, A.R.P.S., A.P.S.A. President Christchurch P.S., Secretary Circle 1 P.S.A. Portfolios; Fred L. Bowron, Vice-President P.S.N.Z., Vice-President Christchurch P.S.; and Ronald L. Sparrow, all from Christchurch P.S.; Jack Whitehead, Council P.S.N.Z., Secretary Wellington C.C.; Brian Brake, A.R.P.S.; Ronald D. Woolf and Cyril C. Clark, from Wellington C.C.; Alan D. Warren, Secretary Circle 4 P.S.A. Portfolios, and Ray D. Finn, Secretary, from Rotorua C.C.; H. A. Teasdale and Robert G. Newell, Secretary, from Hastings C.C.; Bruce Parker, Whakatane C.C.; Maisie Smith, North Otago P.S.; J. G. Rosser, Morrinsville C.C.; John Gibson, Secretary Hawera C.C.

Also worthy of note is that Jock, Convention Dog, enjoyed his Rotorua stay as much as he did Queens-town. Jock, owner of Irene and Len Casbolt, was last seen looking quite delirious with autumn leaves in his hair and counting on his claws the months until the next Convention. First claimant for the Office of Convention Bird was also present—not a bird, photographers, for the getting of, but a well-spoken cheerful 'budgie' who owns his own camera and intends going to Nelson even if he has to fly! Actually he's hoping to travel in the bosom of his family—the other Coopers.

Incredibly soon, the last evening had arrived. During the first half of the programme some beautiful

colour slides taken at the First Convention were shown by George Chance and by Harold Larsen. Then followed a splendid sit-down supper completed with toasts, etc. A vote of thanks for the work entailed in organising this happy photographic holiday was accorded the Officers: President, Arthur L. Fow (W.P.S.); Vice-President and Organiser, Harold A. Larsen, A.R.P.S., A.P.S.A.; Vice-President and Registration, Alan D. Warren, (R.C.C.); Entertainment Officer, Russell W. Cooper (W.P.S.); Salon Secretary and Convention Records, Irene A. Cooper (W.P.S.); Treasurer, Ray D. Finn (R.C.C.); Liaison Officer, Douglas Allan (R.C.C.).

The announcement of Nelson as the venue for the 1954 Photographic Convention was very popularly received, and before leaving, Geoff Wood had over thirty registrations down in his little book. All then that remained was to bid farewell to all the friends whose very good company had made the past week so happy. However, most preferred to make it *Au Revoir*; see you in Nelson, and so the Convention ended on a high and hopeful note.

Yet, for some, it had not quite ended. Members of the P.S.A. International Portfolios adjourned to the home of Ray Finn, where his wife's gracious hospitality was much appreciated. Here a recorded "letter" from Joe—Colonel Chas. J. Perry, Director P.S.A. International Portfolios, to Russell Cooper, General Secretary for "down-under", was played to members: Alan Warren, George Chance, Len Franzman, Ray Finn, Len Casbolt, Harold Larsen, Jack Whitehead, Geoff Wood, Reg Pearson, Irene, Rana and Kay Cooper. Joe's letter was most entertaining, full of humour and good fellowship, definitely a highlight, and the New Zealanders enjoyed recording a reply as each was introduced in turn by the General Secretary.

One thing is certain, whether their greetings were short or long, they were all full of that really wonderful spirit of friendship which gives life to photography whether in Club work, in the portfolios, at the Conventions, amongst Clubs and amongst nations.



Maori Architecture.  
(Photo. by Russell Cooper)



"Bill 'n' Coo," by K. L. Cooper (Hamilton). (From the Second N.Z. Salon—an entry from a 12-year-old girl. It also ranked amongst the top in the National Interclub Competition of that year.)



# Review of May Portfolio

As we read the second instalment of "Gold and Silver" we come to learn in full detail of the grand part played by Holtermann in his magnificent sponsorship of photography. Holtermann was certainly fortunate in his "lucky strike"—and we are fortunate too, that he not only sponsored a great deal of photography but also took steps for its preservation at a time when so many other contemporary photographers allowed their great collections to fall into careless hands. There were many splendid photographers in the last century but only a fraction of their work has survived and in consequence the pictured record of Australia's early life is nothing like as complete as we would have liked.

After due consideration of the frontispiece portrait of Holtermann we must pronounce it a fine example of the portraiture of the period—while the picture of Louis Beyers and the syndicate's gold made a good record. Next we come to the studio premises of A & A Photographic Co., and here I am more than intrigued by the modernistic layout of the shop front; whereas some owners might have been tempted to adopt one of the florid arrangements characteristic of the time (cf. Burgess and Moller's) Merlin preferred to use lettering that approached printers type in its severity. The whole scheme strongly suggestive of the use of formal type to-day by our own so-called modernists. Quite in keeping too, is the way the lettering panel has been made flush with the display window, without overlap. It would appear as though there is nothing new in this sort of thing after all.

The quaintest part of the group picture on page 275 is surely the way the two builders have ceased work and adopted suitable poses—they just could not resist the opportunity of being included in so famous a picture. The photograph itself is a good one and brings under notice the name of yet another photographic firm that was well-known in its day.

The next photograph, that on page 276 showing the western side of Hawkins Hill, is to me strongly reminiscent of the hillside treatments of Blamire Young; it conveys that same impression of steepness. It is a picture of unusual interest and one that makes us wish to know more of the area and of the methods of working the mines.

The balcony of Coyle's Hotel seems to have been greatly favoured by Merlin and his operators; certainly it could hardly be bettered as a viewpoint for important events in the street below. For a gold-mining town the *Sons of Temperance* appear to have enjoyed a substantial membership, though I am reminded by the Editor that in those days temperance meant *temperance* and not the total abstinence which the word has come to mean today.

Moving on to page 283 and to friend Guyer, the volunteer fire-fighter, I feel that this novel picture would certainly be a source of great amusement to our own brawny fire-fighters. It would be hard to say whether his jacket was too small or whether it was just that his chest was bursting with pride. The careful posing and placing of the accessories is typical even to the unnecessary chair and the table with books, one carefully opened; the latter element no doubt brought a touch of culture to the more obvious heroic qualities of the sitter. Apart from these amusing points we must still admire the technical handling and pleasing over-all tonal scheme.

By KARRADJI

The portfolio of sponsored photography seems to me to represent an even better choice than that of March last; probably this is because we (the Sydney-siders, at any rate) have the opportunity of comparing the 80-year old photographs with their locations as they stand to-day. Our first reaction is, undoubtedly to long for the peaceful quiet that was so obvious in such photographs as early William Street as it appeared on the title page. As a photograph it is well laid out while its subject matter appears to be full of appeal to the artist.

As a study of the types of the period it is doubtful whether those appearing in *Post Office Hotel* could be bettered. Everyone seems to be present—the perfect mine host, the agreeable bar-tender, Holtermann himself, and the gentlemen and their families who constitute the privileged guests. The ladies are most gracefully posed and the nonchalantly-tethered horse plays his part in softening the hard edge of the print.

We must all be amazed by the clarity, range of tone and depth of focus embodied in the Circular Quay picture. As he studies this picture the artist must again be full of regrets that all this potential artistic material has vanished—and similar remarks must apply to the photographer as well. The composition arrangement of this print is very pleasing though I should have preferred to see included the whole of the vessel to the left—that would have added to the pleasantness as far as I am concerned.

The Dubbo picture is full of action and well depicts the scene of activity on the days when the wool teams arrived in town.

Though not having had the privilege of a visit to Melbourne, I nevertheless find this print of particular interest as showing the busy shipping conditions in Port Melbourne. We also notice the flat nature of the ground—this made it so much easier to lay-out a city in tidy fashion than did the ups-and-downs of Sydney.

Of particular appeal to Sydney folk is that excellent photograph of the University. Though hardly as extensive as it is today it nevertheless makes an imposing and majestic spectacle, unhidden by trees and undisturbed by the noise of traffic. Once again we are reminded of the appreciable quiet of those times. This is another photograph which shows a careful consideration of the elements of composition—the useful upright at right, the inclusion of the dip in the land to the left, the rise to the lamp-post, and the idler along the extreme left margin.

As a building grouping I doubt whether I have ever seen a better one than that appearing on page 294. This part of Sydney has changed so much with the advent of the Harbour Bridge and the underground railway that it is difficult to get one's bearings, while the high-powered telephoto lens tends to give an undue degree of importance to the Town Hall and the Cathedral. All the same, it is a picture that I feel I could study for hours—it contains so much to admire and to interest. So much has vanished and then we find that so much is still there. We find old friends like that garrison church slightly to the north of Argyle Cut, while just on the other side is that squarish building



with the white-edged roof—a delightful old hotel that is still standing. I hope that our present-day contributors take this as a stimulus to wander about in these out-of-the-way places and to try and recapture something of the past. The foreground of the panorama depicting backyards of houses at the foot of Blue's Point Road is hardly as interesting pictorially but does give an idea of the changes that eighty years have brought in the McMahon's Point area.

Moving on to the Commodore Goodenough funeral picture it would appear as though the paddle-boat depicted was the established vehicular ferry of the day. Although the legend states that the coffin is still aboard the ferry, the interest of the majority of spectators is directed towards the right; what that was we are not told but, at any rate, it was sufficient to keep the majority of the spectators fairly quiet. What movement has occurred points out the difficulty of attempting to cover 'news' subjects with a wet-plate stand camera.

The outstanding point about the picture of Ballarat (page 298) is that we are impressed by the excellence of the buildings of the town, their stability being emphasized by the rugged nature of the bare hills and mines in the distance. Certainly it was a great tribute to the folk at Ballarat that they should have made such progress in a period of little more than twenty-five years. Incidentally, the picture is only one section of an extensive panorama—that fact makes us wish that we could see the whole view and observe in detail every part of the city.

Turning to the full-length portrait of the women on page 316, we again pause to wonder at the over-all drabness of their apparel; in many cases hardly as gay as the that of menfolk. Perhaps the shortage of water in places like Gulgong and Hill End tended to throw gay prints into disfavour!

## Tricks in Enlarging

Continued from page 365

negative in the carrier without breaking the moisture seal between them. Another, perhaps superfluous, 'don't' is: don't use glycerine or any similar viscous liquid to try to keep the negative from drying out. If you do, hordes of little air bubbles will plague you. Who wants to 'gum-up' an enlarger with glycerine, anyway?

In each of these two techniques for printing from wet negatives, it is easy to see why the enlarger should not be heated before starting, and why speed in working is imperative. The negative must not begin to dry out due to the heat from the enlarger. If this happens, the negative may stick to the glass or curl up out of the focal plane. Make these exposures and get that negative back into the fixer as soon as you can.

## Review of Contest Entries

Continued from page 378

M. J. W., *Elmhurst*.—"Herbert" is the better of the "studio" portraits; "Gran" is animated but approach very formal.

K. H. W., *Strathfield*.—The results you are getting hardly seem worthy of your good equipment. "Billy Tea" is perhaps the best but here it would surely have been better to move in to close quarters rather than include so much out-of-focus landscape. "Dairying Country", or at any rate portions of it, had pictorial possibilities but your presentation appears much too general and distant; most of the interest seems to revolve around the lower centre area. "A Storm Over Gloucester" bears evidence of being in trouble from

uneven illumination in the enlarger but apart from that the scene was again too distant. The waterfall glade subject appears to have suffered from camera-shake during the lengthy period of exposure of 15 secs.; apart from that it is a fair result, although we must confess that waterfall subjects are somewhat out of favour nowadays. We strongly recommend a close study of the best available work with a view to developing your outlook generally.

G. W., *Belair*.—Full marks for your really excellent showing this month. The architectural subject gained first place on technique and feeling of light and shade though suitable figure interest would have represented an improvement. Next would come "Gateway"—a pleasant impression but somewhat one-sided; we should have liked to see your camera swung to the left and downwards. "Little Ships" also represents interesting possibilities though we fear your treatment as a whole would be too extensive. Apart from some foreground harshness "Twins" is pleasantly arranged though the broken branch was unfortunate. "Pastoral Scene" is a nice print but the material did not offer you a great deal pictorially.

N. F., *Bondi*.—HC for "Ring-barked" on general grounds—a nice tonal arrangement but it did not have much to offer you as regards subject appeal or composition.

## CANBERRA PHOTOGRAPHIC SOCIETY

In March the Society welcomed Mr. A. R. Peters, an old Canberra identity, who has just returned from long service leave in England. Mr. Peters has been practising spare-time photography and landscape painting for over 30 years, and he proved to be a most entertaining judge and speaker for the monthly competition. More stress was placed on arrangement—consisting of composition, tonal balance, etcetera, and less on technical quality, which needed only to be adequate to carry the idea of the picture.

Placings in A Grade were: 1, A. Redpath, *Smoker's Profile*; 2, J. Mulgrue, *Confidante*; 3, M. Morris, *Afternoon Light*; 4, C. S. Christian, *Once Upon a Time*; 5, L. Leslie, *Conspirator*. In B Grade, Mrs. C. Hart secured 1st and 2nd placings; D. Cox 3rd and K. Horne 4th.

Mr. Peters also judged and reviewed the colour transparencies and followed with a selection of his own Kodachromes taken in England. Apart from general tourist interest these slides showed artistic arrangement, subtly illustrating the earlier remarks about choice of viewpoint.

The placings in the March Kodachrome competitions were: 1, M. Morris; 2, C. Bennett; 3, A. Redpath; 4, M. Morris; 5, K. Bogg.

During March, the Society arranged a section of about 60 prints at the local P. and A. Annual Show. The April meeting immediately after the Easter weekend was not as well attended as usual although the standard of the work had not fallen. Judging and criticism was ably handled by Canberra professional Mr. F. Bareham. Mr. Bareham's placings for the Set Subject *News, Record and Documentary* were: 1, C. S. Christian, *Village Headman*; 2, J. Mulgrue, *Graduation Parade*; 3, C. S. Christian, *War Cemetery*; 4, C. S. Christian, *Gladioli*; 5, J. Mulgrue, *Entente Cordiale*.

The judge gave warm praise to the winning study in the B Grade section taken by Mrs. C. Hart.

Special guests at this meeting were Messrs Tessensohn and Warn of Singapore who are taking part in a British Territories Administration Seminar at Canberra. A.C.R.

# Review of Contest Entries

*NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.*

NUMBER OF ENTRIES	149
(A/S 18, B/S 65, A/O 17, B/O 49)	
NUMBER OF COMPETITORS	58
NUMBER OF NEW COMPETITORS	7
NUMBER OF PRIZE AWARDS	27

**C.A.A., Willoughby.**—"Autumn" seems rather on the heavy side; apart from that, there appears to be over-much foreground tree—slight trims from top and foot would reduce something of the restlessness.

**A.K.A., Townsville.**—We like your outlook generally but consider that a little more could have been made of both subject matters. Interest in "Rockbound" is rather too evenly divided between rock and sky; suggest that you include two versions in your album—one with an  $1\frac{1}{8}$ " trim from the foot and the other with trims of about  $1\frac{1}{8}$ " from the top and say an inch from the left. We do not favour sepia-toning for this type of subject—one which is austere in character. "Still Water" is quaint but appears to need the inclusion of a figure to give scale and to provide a centre of interest.

**S.G.A., Toowoomba.**—"Peaceful Downs" is very attractively recorded but far from strong in general interest. We are inclined to recommend the elimination of the smaller tree. Other trimming versions might be experimented with.

**K.F.B., Ryde.**—Welcome to the contest and congratulations on first-rate print quality in all submissions, though pictorially, none of the subjects is very strong in general interest. "Over There" is perhaps the best but the motive would be stronger if the group had been looking at some object within the scope of the camera rather than outside of it. The group itself would have been better arranged as an irregular triangle. "Calm Morning" is pleasing atmospherically; otherwise somewhat on the empty side. "Country Bridge" is the type of picture which always seems to require a somewhat higher viewpoint in order that the curve of the road may be fully appreciated. We recommend a study of the best current work with a view to developing a more definite outlook.

**E.H.B., Rosanna.**—HC for "Legato"—a attractively recorded with a very fine tonal range throughout.

**B.C.B., West Hobart.**—We like the unconventional outlook you have displayed in "Hillside" but, alas, technique was not up to the mark. The fault is definitely in the enlarger which appears to suffer from diffusion and from uneven illumination. Check over your equipment or try making a new print using another enlarger; at the same time take a slight trim from the top and darken the foreground. "Study in Clouds" shows a strange formation but a cloud study without some form of foreground is seldom strong enough to hold the spectator's interest. "Cathedral Doorway"—again apart from weaknesses of technique—is above the average as regards outlook; our suggestion would be to take substantial trims from top and left and then to bring up the crucifix as a centre of interest by restrained local reduction.

**D.L.B., Harbord.**—"Bend in the River" is definite evidence of improved processing methods but considered as a scene it did not offer you a great deal, if anything, owing to its very general scope. You might like to include two versions in your album—one using mainly the top half and the other with substantial trims from top and left.

**J.E.B., Buranda.**—Congratulations on HC submission "The Road Home"—a most attractive print which suffered from the strong competition in its class. There is a distinct leaning of the verticals which we have taken the liberty of correcting on the print returned. The Mt. Warning subject is rather distant—we would suggest trims of an inch from the foreground and a couple from the left. "Through the Farmlands" is rather severe while right-hand half seems to be "out of the picture". Your technique is first rate and you are making good progress.

**J.B., Waverley.**—"Evening, Pyrmont Bridge" is a good impression of the occasion in staccato style. The bus seems rather dominating and we are wondering whether or not it might well be dispensed with; try the effect of a  $1\frac{1}{8}$ " trim from the left and a little from the top.

**G.S.B., Toowoomba.**—Welcome to the contest and congratulations on a very fair technical result for a glade scene. The problem with this type of subject is to obtain any kind of composition or centre of interest—it would of course, be rather better in colour. Study the various portfolios with a view to developing a "seeing eye". The road scene is better but again we feel the need for a centre of interest to hold our attention. "Toowoomba Range" is excellent as a record of the fine prospect.

**I.H.C., Hamilton.**—Set subject entries show good use made of somewhat unpromising material; "Sheep Grazing" (HC) is the better, subject to a slight foreground trim. The other print is tonally attractive but hardly holds the spectator's interest. Of the open entries "Tumblers" is the best, gaining Second (Equal), thereby overcoming our natural allergy to glassware placed at odd angles! "Shadow Rose" arrangement seems to be somewhat too much of a puzzle, while in the other print the light-coloured background tends to degrade the brilliant tones of the "Gladiolus".

**F.T.C., Naremburn.**—"The House Paddock" surely offered you nothing either as regards composition or subject interest—however "Floral Beauty" has plenty of impact and makes a good strong arrangement. You might retouch the small sprig that so prominently reaches out to the top centre.

**R.F.C., South Hurstville.**—Third (Equal) for "Shadows"—quite in the continental manner as regards unorthodoxy of arrangement with the figure interest almost lost away up in the top-left corner; perhaps it is just as well, for the picture contains sufficient interest without her. "Tree Tracery" is too 'overall-ish'.

**E.R.C., East Kew.**—Prize award for "Erosion"—a vivid impression in that little explored field, the 'miniature landscape'; some might consider the cloud formation over-important. "Sunshine" seems rather empty with the foreground so diffused and the mountains so distant.

**E.B.C., Trundle.**—All entries show evidence of a promising outlook. Most interesting is your impression—somewhat diffused—of a grove of young casuarinas but we would have preferred to see a shade more foreground at the expense of so much top. The wave picture would come next—a striking record, but from the composition angle it was a pity it was quite so symmetrical. "Pacific Ocean" is rather general—better with a foreground trim. "The Monarch" had possibilities—but treatment far too contrasty.

**A.K.D., Lindfield.**—Of your two set subject entries we prefer "New England", mainly because of the good tonal range; as a landscape, it is not very strong in general interest—the cloud formations were not very helpful on the occasion, while the tree was placed over-near the margin. "Dusk" was surely more in colour vein; nevertheless, nicely recorded atmospherically.

**P.J.D., Elmhurst.**—Harvesting scene is rather distant; the beholder would never realise the true nature of the rectangular spots. Apart from that the arrangement is fair though some slight sky interest would be desirable in the way of some not-too-prominent clouds.

**A.E., East Brighton.**—Children-at-school subjects opened up a new field albeit a somewhat difficult one. The best is the HC version "Patterned by Sunshine" but this seems to be somewhat devoid of unity owing to the lack of any particular grouping amongst the youngsters—would be better with a common centre of interest or at any rate with precisely similar poses, thus leaving it to the bars of light to introduce the element of variation. Somewhat similar remarks apply to "Refreshments" where we have one child avoiding the camera-woman and the other watching her. "Twins" is quaint but that is about all. "In the Rays of the Setting Sun" hardly suggests that—at any rate in the absence of colour; take a substantial trim from the foot and introduce some clouds into that "bald-headed" sky.

**G.L.E., East Brighton.**—"Mt. Warning" gained HC for a very fair interpretation—rather too general when considered as a landscape composition. "Harvest Landscape" is full of missed opportunities—the cars should have been moved away, the harvest-hand requested not to be camera-conscious and a viewpoint adopted that would have made some definite composition from the curving lines of bagged wheat. The other two entries were mainly in the record class. Always study your subject matter closely with a view to gaining the utmost from its possibilities.

**F.L.E., Narromine.**—Congratulations on the two listings. "Sunlit Pillars" is pleasing in simple style—a pity that the vista was not more intriguing. The landscape was more in colour vein, the value of the water being lost in black and white. Some individual 'bits' might be worth closer study.

**B.L.G., Ashfield.**—HC for your set subject entry—a most attractive technical result, while the inclusion of the fence provides an element of variety.

**J.P.G., Sunshine.**—The flower study is the best of yours but the print submitted is very flat—it should be possible to obtain a better result. "Sanctuary" is a good record along formal lines while the Collins Street shot is rather cluttered—really needs one outstanding element to provide a dominant motive.

**J.G., North Brighton.**—All three entries are promising. Of the trio we prefer the close-up of the old house, though we should have preferred to see this straight-on rather than at the slight angle as shown; the tonal range is first-rate. "Old Water Wheel" is rather general—a close-up might have given a better, more dramatic version. "Fungi" is good but a reflector was needed to relieve the heavy shadows; a more interesting grouping would also have been profitable.

**F.P.H., Thornbury.**—Congratulations on the two listings, a result for which your very superior print quality was mainly responsible. Of the two "Hallowed Window" is the better, but some minor relief, say a prayer book, was desirable in the bottom-left corner. The landscape is a pleasant result along conventional lines—you could hardly have done better with the material offering.

**M.J., Killara.**—Welcome to the contest and congratulations on listing at first appearance; for a first submission this is very fair. Weaknesses are the rather formal approach (better to have the fan not quite so fully extended and the roses not quite so close together) and the generally contrasty treatment, due to the single light source and the photography of a white object against a black velvet background. We would suggest that you try again with a less formal arrangement and a less contrasty set-up. The landscape is rather distant—might have been better with more dramatic lighting conditions and a more exciting cloud formation; you might like to experiment in the direction of printing-in a new formation.

**B.J., Wollongong.**—Of your three we prefer the portrait of "Margaret"—this possesses good animation, though we should have preferred to see some tonal variation in the background. The landscape "Murky Evening" would come next but this remains difficult material in the absence of some form of tonal relief; you might like to try a darker print, bringing up some interest by restrained local reduction. "Evening Calm" is exactly that; nevertheless we feel that some accent is required to hold interest.

**R.M.J., Lindfield.**—Of your landscapes we prefer "Windsor Trees"—a very pleasing result along formal lines. Next would come "Theresa Park" but the interest here seems rather distant, resulting in a large amount of empty foreground. "Afternoon" is more in colour vein; apart from that there seems to be a division of interest between foreground and background. We would suggest that you include two versions in your album—one with a 2" trim from the foreground and the other with a 2" trim from the top. "Landscape" is pleasingly unconventional but the material is rather distant; trims of an inch from top and foot would improve.

**L.B.K., Albany.**—Standard generally is improving as indicated by the award—an interesting result for a difficult subject. "Blue Gum" would come next; this mainly on technical grounds as the pronounced lean of the tree hardly makes for a happy composition. "Messmates" is more in record vein but in any case the little piece of fenced roadway should be eliminated.

**B.J.K., Mildura.**—"Outback" is the better of your two owing to its simple stark nature, but there appears to be no reason for the inclusion of so much light grass in the foreground and a trim of an inch or so is recommended. "Emerald Landscape" contains interesting bits but tends to be lacking in unity, the heavy silhouetted foreground material being at variance with the softness of the middle distance.

**C.M.K., Broadview.**—Glad to hear from you again. "Hilltop Pasture" is considered the best of your four though over-much diffusion is in evidence. "Sundown" is another pleasant effect—but difficult to achieve much in the way of composition with so many horizontal elements. "Where Storm Clouds Play" is a good example of making the most out of nothing in particular. "Fading Day" is satisfactory as far as it goes considering the material offering.

**M.E.L., Mosman.**—Welcome to the contest. Apart from an undue supply of surface markings your prints are very fair results from your Retinette. The Harbour Bridge pattern picture could hardly be called an Australian landscape while the other (of the Spit Bridge opening) could be considered of novelty interest only. We strongly recommend you to perfect your technique and at the same time to study the best available examples of current work.

**F.L., Toorak.**—"Sunlit Bay" is the best of yours—unfortunate that the diffusion in the negative would not permit of a greater degree of enlargement. "Morning Mist" would come next but most of the interest is

in the right-hand half. "The Veteran" is well recorded but appears to have offered little beyond the textural interest in the tree trunk.

*K.M., Launceston.*—HC for "The Watchers" but in view of the fact that most of the interest is in the foreground the figure interest might well have been dispensed with. This submission is marred by a large number of scratches.

*M.J.M., Mildura.*—"Country Scene" is of record or souvenir interest only—might have been more attractive in colour.

*J.H.M., Kew.*—Welcome to the contest and congratulations on award at first appearance, the print being an excellent technical result for a character study with 35mm. On the other hand we are not too happy about strong spotlight treatments for mediaeval character studies. A slight trim from the foot would improve.

*G.H.M., Mildura.*—Of your trio we prefer the thistle subject mainly on the grounds of novelty; as an arrangement the interest is all very central, while something might have been done about the out-of-focus background. The other two are of souvenir interest only.

*M.J.M., Swansea.*—"Gangster" is the best of yours—a first-class technical result. It might be printed a little darker while detail in the cloth cap should be toned down. The two natural history subjects are commendable but treatment much too contrasty for this type of work which calls for accurate rendition of detail throughout. Watch your technique.

*N.J.M., Tempe.*—Welcome to the contest. Your technical work is very fair though some of the prints show a tendency to greyness and over-contrast. "Pastorale" is the best thanks to a good tonal range; as most of the interest is in the foreground we would recommend substantial trims from right and top. "Farm Scene" represented promising material but we should have preferred to see it tackled at closer quarters but without inclusion of so much gate and fence. The other two are mainly of record interest; "Poplars" is the better, subject to a trim of a couple of inches from the left, using a darker print.

*K.M., Springwood.*—Award for an above-the-average mist picture—this possesses excellent atmosphere though the repetition of the steps is vaguely disturbing.

*R.L.N., Mount Isa.*—"The Open Gate" appeals for a very fair result from simple material—unfortunate that the foreground was so diffused. "Silent Wheels" is first-class technically but rather general as an arrangement—we recommend that interest be concentrated by trims of about an inch from the right and a couple from the left. "The Challenge" may be considered mainly of documentary interest.

*N.O., Cardiff.*—Congratulations on the three listings. We like "Fantastic Interlude" very much though there is a tendency here for the sky to attract too much attention and a trim of about an inch from the top is recommended. The other sandhill subject is more conventional and suffers from a considerable scattering of interest—would be improved in our opinion by trims just touching the larger tree at top and left. "Stubborn Strands" is in the 'old friends' class—would be better with an inch trim from the left thereby removing the secondary exit in the bottom-left corner.

*A.P.P., Epping.*—Of your pair we prefer "Quarry Face"—an interesting result from slight material. "Under the Bridge" hardly seems to be one thing or the other; there are too many various items of interest.

*E.J.P., East Geelong.*—Prize award for "Winter Sunshine"—a good print embodying material of pictorial interest. As an arrangement it is something of a two-picture idea and a number of trims would be possible.

*R.R., Moonee Ponds.*—Congratulations on your very fine showing this month. The close-up yachting subject shows to advantage the dramatizing possibilities of the orange filter, so much so that we do not notice the camera-conscious crew and somewhat confused background detail. We are also very much attracted by "Tree Beside a Creek" which is another very striking picture which might well have been kept for a subsequent open contest. The other two yachting subjects are hardly in the same class as the first-named.

*J.R., Hazelwood Park.*—Of your group we prefer the quarry picture subject to a slight trim from the left—this should make an interesting enlargement. "Street with Factory" would come next subject to a trim of about three-quarters of an inch from the right with a view to making more of the shadow and bringing the figures to the intersection of thirds. "Verandah" is good but requires a fair trim from the left. Of the set subject entries, "Limestone Landscape" would be the best as enlarging would permit of the introduction of tonal interest in the foreground. The silhouetted landscape also has possibilities with a slight trim in the foreground and about half and inch from the left.

*A.G.R., Battery Point.*—Prize award for the close-up of "The Divers"—difficult to concentrate interest with figures in this queer attire.

*R.W.S., Albury.*—Of your two prints we prefer the open entry on the grounds of technique and novelty; as most of the interest is in the foreground we would recommend a trim of at least an inch from the top. The landscape subject is much too general and distant although the technical handling is very satisfactory.

*O.A.S., New Lambton.*—Prize award for "Death on the Dunes"; nevertheless we are wondering whether rather more could not have been made of this material which at present suffers from the inclusion of too many parallel verticals. In the set subject entry the foreground interest seems overstrong—might be a good proposition to drop the landscape idea and concentrate on the foreground by taking substantial trims from right and top.

*F.R.S., Bathurst.*—HC for your landscape mainly on the grounds of technical brilliance; as an arrangement it is all very general and distant.

*M.A.S., Toorak.*—"Receding Storm" is easily the best—a brilliant if somewhat restless result. Interest is also scattered in "Winter Afternoon" and we feel inclined to recommend a trim of about three and a half inches from the left and an inch or so from the top. In the remaining print the foreground material is hardly worthy of the curious cloud formation.

*C.T., Paddington.*—Once again you present a great variety of promising subjects but few, if any, have been studied with sufficient care to make the most of the material available. The award print (Japonica) is the best but this suffers from over-much diffusion and grain. "At the Show" would come next but we are of opinion that a better result would have been obtained by watching for a more interesting grouping and perhaps utilising a higher viewpoint. As regards "Pas de Quatre" (HC) this has a nice feeling of movement but we are never very pleased with pictures of animals behind wire. The pattern picture of railway coupling units would have been better handled at much closer quarters—far too much surrounding material has been included. As to the set subject entries we must confess ourselves not very happy about any of these. "Shadows" is the best—here we would recommend substantial trims from right and top with a view to reducing formality and emphasizing the foreground interest. "Inviting Road" suffers from gross under-exposure but an interesting if somewhat weird effect could be developed by taking a trim of three and seven-eighths inches from the top; all that "bald-headed" sky contributes nothing. "Bridge in S.A." is very flat and of souvenir interest only.

[Continued on page 375]

# Editorial Notes

## PRIZE LIST FOR JUNE

### CLASS A—SET SUBJECT

- Second †“Receding Storm”, M. A. Stratton.  
(Equal) “A Place to Dream”, F. P. Hion.  
Third †“Fantastic Interlude”, N. Ozolins.  
(Equal) “Death on the Dunes”, O. A. Sims.  
Highly Commended: E. H. Baxter; I. H. Caldwell;  
F. L. Elrlington; B. Jessop; N. Ozolins; M. A.  
Stratton.

### CLASS B—SET SUBJECT

- First †“Evening Pastorale”, D. M. Saunders.  
Second †“Evening Light”, K. J. Tester\*  
(Equal) “Over the Valley”, C. A. Abrahams.  
Third “Foggy Horizon”, C. Tanre.  
(Equal) †“Tarcutta Valley”, Eunice Curr.  
“Erosion”, E. R. Cornish.  
†“Light and Shade”, S. G. Apelt.  
“Winter Sunshine”, E. J. Plank.  
Highly Commended: Jess Bennett\* (2); E. R. Cornish;  
G. L. Ebbs; A. K. Dietrich; B. L. Gibbins (2);  
N. Youngman; Rosemary Johnson (2); C. M.  
Kruger (2); J. N. Lee†; R. L. Nankervis; F. R. Smith.

### CLASS A—OPEN

- First “Spinnaker on ‘Acrospire III’”, R. Ritter.  
Second “Tumblers”, I. H. Caldwell.  
Third “Sunlit Pillars”, F. L. Elrlington.  
(Equal) “Margaret”, B. Jessop.  
“Hallowed Window”, F. P. Hion.  
Highly Commended: K. Malcolm; G. H. Mansell;  
N. Ozolins; R. Ritter (3).

### CLASS B—OPEN

- First “Dignity”, G. Windle.  
Second “Chaenomeles Japonica”, C. Tanre.  
(Equal) “Morning Mists”, L. B. Kelly.  
“Conquistador”, J. H. McConkey\*.  
Third “Sun on a Rock”, J. Rogers.  
(Equal) “Shadows”, R. F. Corbett.  
“Deep Problem”, A. G. Reynolds.  
“Misty Morning”, K. Musgrave.  
“Gangster”, M. J. McNaughton.  
“The Bunyip Hole”, Eunice Curr.  
Highly Commended: J. Browne; Anna Ebbs; J. Guest  
(2); Muriel Jackson; L. B. Kelly; A. P. Pinn;  
R. W. Short; J. Rogers; C. Tanre (2); G. Windle.

\* Indicates a new competitor

† Indicates reproduction in a forthcoming portfolio.

The Y.M.C.A. Camera Circle will hold a Camerally at the Y.M.C.A. Camp at Yarramundi on Friday, Saturday and Sunday, June 12th to 14th. Anyone wishing to attend should contact their Club Secretary or ring Mr. E. Graham, of the Y.M.C.A. Camera Circle (Tel. M3965), as early as possible.

## CAPTIONS AND TECHNICAL DATA

Cover Illustration:

**Spring**, E. R. Rotherham.—First (Equal), Class A, Open for March. Exp. 1/50, f/16, Super-XX, Flexaret, orange filter.

*The Appeal of Low Key*—Pages 344-356

**The Struggle**, M. Farrawell.—First, Class B, Open for April. Exp. 1/100, f/8, Super-XX, Flexaret IIa, orange filter.

**Sun Sculpture**, M. Farrawell.—Second (Equal), Class A, Open for July. Exp. 1/25, f/22, Super-XX, Reflex, K2 filter.

**Poplar Grove**, J. R. Hopkins.—First (Equal), Class A, Open for September. Exp. 1/50, f/4.5, Super-XX, 2X yellow filter.

**Where Swept the Forest Fire**, A. L. Gooch.—Second (Equal), Class A, Open for April. Exp. 1/50, f/16, Super-XX, Reflex, K2 filter.

**Repetition**, C. J. Hannaford.—Third (Equal), Class B, Open for August. Exp. 1/25, f/16, Super-XX, reflex.

## 1954 VICTORIAN INTERNATIONAL SALON

### “Royal Visit Year”

Arrangements are well in hand for the above International Salon, to be exhibited in Melbourne, Ballarat and Geelong during April, 1954. Entry forms should be available from Kodak Branches within a few weeks. Alternatively, direct application may be made to the Hon. Sec. of the Salon, c/o Mr. W. Broadhead, 16 Maysia Street, Camberwell, ET, Victoria.

**Texture in Rope**, L. J. Dundon.—Second (Equal), Class A, Open for February. Exp. 1/100, f/11, Super-XX, Flexaret, K2 filter.

**Fugitive**, A. J. Anderson.—Second (Equal), Class B, Open for March 1952. Exp. 1/2, f/16, Super-XX, quarter-plate view camera, blue filter.

**Jig-Saw**, H. C. Devine.—Highly commended, Class B, Open for March. Exp. 1/25, f/8, Super-XX, Flexaret.

**Resolute**, A. R. Walters.—First (Equal), Class B, Open for March. Exp. 1/10, f/8, Super-XX, Folding Kodak.

**The Shepherd's Widow**, R. T. Inwood.—Second (Equal), Class A, Open for July. Exp. 1 sec., f/7.7, Super-XX, quarter-plate camera.

**Two at Rest**, L. W. Hawke.—First (Equal), Class B, Open for June. Exp. 1/100, f/5.6, Super-XX, reflex.

**We Shall Wait at the Corner**, R. Munro Robertson.—Second (Equal), Class A, Open for December. Exp. 1/25, f/5.6, Super-XX, Ensign Selfix 820.

**Romeo**, F. E. Bennett.—Third (equal), Class A, Open for April. Exp. 1/100, f/5.6, Plus-X, reflex.

## WELCOME TO SEVEN NEWCOMERS FOR JUNE

Our usual hearty welcome is extended to the following newcomers: K.F.B. (Ryde), G.C.B. (Toowoomba), M.J. (Killara), M.E.L. (Mosman), N.J.M. (Tempe), J.H.M. (Kew), K.J.T. (Seone). This group was successful in gaining two Seconds (Equal) besides some H.C.'s.



# The Photographic Societies

## GRAFTON DISTRICT PHOTOGRAPHIC SOCIETY

The Society is now going ahead by leaps and bounds. Enthusiasts who have long awaited such a club as this in Grafton are coming from all around the district to show what really can be done with a camera.

The subject for the monthly competition was *Clouds*. The judging this time was done by the members themselves, and a most informative, interesting and enjoyable evening was derived by all. The winning print was entered by Mr. H. Jones of Ulmarra; there being only one point between L. Toller's entry and R. Lane's print for 1st, 2nd and 3rd placings respectively. To date, Harry Jones has shown some very high class work, and if he can maintain this standard he will make all future competitions a very keen and hard battle for all concerned.

It was stressed at the formal section of the evening, that it be made known that the club is open to all-comers including ladies and juniors who are anxious to further their interests in photography.

*Landscape* is the subject chosen for our next month's competition and it is hoped that we will again have a large field of entries.

Arrangements have now been completed for the first annual non-competitive display of photographs at the Grafton Show. This should prove to be quite an attraction for the people of this district and it is hoped that each year we will be able to display the top of the district's talent in the photographic field.

L.T.

## STANTHORPE CAMERA CLUB

At the meeting on April 14 the evening was spent with a demonstration of enlarging which was a co-operative effort. The instructor Mr. T. J. D. Croston, who is seen in the accompanying photograph as the gentleman with the towel, selected several negatives and various members then made different prints using the same negative. It was a most instructive night and showed how quite different pictures may be made from a single negative.

T.C.



A photograph of some Stanthorpe Camera Club workers taken with Bryan Milburn's home-made speedlight. The Secretary, Len Smith, is seen operating the exposure meter at the enlarger.

## PROPOSED CLUB FOR TENTERFIELD

There is a small but enthusiastic group of photographers in Tenterfield and it is proposed, in the near future, to form a Camera Club in that town. This Club will cater for beginners as well as those experienced in photography.

When the Club is about to be formed, an announcement will be made in the local press, and all interested are asked to watch for it and support the Club when it starts.

B.I.H.

## GOULBURN PHOTOGRAPHIC GROUP

Plans are well under way for the First International Salon of Photography to be conducted by the Group in October this year. A very attractive Entry Form has been printed and already 150 copies have been posted. This Salon will be conducted from 2nd to 11th October. All accepted prints will be hung in the Library Auditorium. Entry forms are available from the Salon Secretary, Suite 3, Halsbury House, Montague Street, Goulburn. The closing date for all prints is September 18. Prints received after this date will not be submitted to the selection panel.

Late last month 16 club members made the trip to the Wombeyan Caves which are situated some 50 miles from Goulburn. Special permission was granted from the Tourist and Immigration Department to take photographs. Members were in the caves for most of the day; some excellent outdoor photographs were also made. A competition was held on April 29 for photographs taken on the caves trip. On the same night Mr. Leslie, from the Canberra Photographic Society, delivered a lecture on *Composition*. Fifteen members were present and afterwards Mr. Leslie and two Canberra visitors were entertained by the Group. Other guest speakers have been lined up for future meetings.

E.P.B.

## WEST AUSTRALIAN CAMERA CLUB (INC.)

The meeting was held in the Rural Bank's Social Rooms, Cremorne Arcade, Hay Street, Perth, on April 23. The photographic subject was *Still Life or Table Top* which, judging by the number of entries, proved to be a very popular subject. The prints were of excellent quality, which made judging rather difficult. Points awarded were: 1, E. Roche; 2, E. Roche; 3, W. Angove. Messrs. E. Orris and W. Angove were then requested to give a criticism on all the prints.

The rest of the evening was devoted to colour work, the subject chosen for this session being *Seascape*. A number of members brought their slides along for projection. All the work was of a very high standard and included studies of beauty spots in Western Australia, South Australia and even as far afield as Colombo.

A.M.P.



Mr. E. Rotherham stresses a point during his one-man show and talk to the Melbourne Camera Club on April 9.



### MELBOURNE CAMERA CLUB

April proved to be a popular month with club members judging by the good attendances at meetings. Mr. E. R. Rotherham gave a one man show and talk on Nature Photography on the 9th. In addition to over thirty exhibition prints a number of Kodachrome slides were projected. The speaker stressed the value of colour in this field of photography. He also pointed out the necessity of sharp clean prints and the importance of seeing that the background does not dominate or conflict with the subject.

On the 16th Mr. Van de Velde ('Mr. Van' of Kodak Ltd.) honoured us with a talk entitled *Forty Years of Photography*. This was very well presented and the many amusing incidents related proved most entertaining. After this meeting it was easy to see why 'Mr. Van' was such a popular figure at Kodak's Collins Street Store, before, during, and after the war.

The Stereo and Colour groups were both given talks on the home processing of colour films.

Entries for the First House Exhibition closed on the 16th. Well over one hundred entries were submitted and there is every indication of a very keen competition this year in both A and B Grades.

Mr. E. R. Rotherham was chosen to judge a most impressive collection of prints on the 23rd and the awards were:

Apollo Bay Outing: Mr. H. Cleveland.

Moorabbin Aerodrome Outing: Mr. M. Williams.

A Grade Open: 1, Mr. B. Patton; 2, Mr. W. Broadhead; 3, Mr. M. Williams.

B Grade Open: 1, Mr. Secombe; 2, Mr. D. Rider; 3, Mr. G. Him, Mr. A. Stebbings, (equal).

The club outing to Mt. Macedon was marred somewhat by rain.

On the 30th *Print Finishing, Oil Reinforcement, and Mounting* were demonstrated by leading A Grade workers.

The Club meetings for June will be: 1st, Portrait Group: *Model Night*; 4th, One Man Show and Talk—Mr. W. Broadhead; 8th, Pictorial Group: *Print Criticism*; 9th, Stereo Group: *Gadget Night*; 11th, Pictorial Photography, A Talk by Mr. W. T. Owen, F.R.P.S.; 18th, *Developing for Warm Tones—Toning Prints*, Talk and Demonstration. 22nd, Technical Group: *Indoor Photography*; 23rd, Leica Group: *Presentation of Prints*; 25th, Monthly Competition—Open. Monthly General Meeting.

Visitors are welcome to any of the listed activities all of which are held in the Club Rooms, 2nd floor, 123 Little Collins Street, Melbourne. Interstate or country residents desirous of becoming Country Members of the Club should write to the Hon. Secretary, Mr. Andrews, Box 930G, G.P.O., Melbourne, for further details. E.R.R.

### BALLARAT CAMERA CLUB

At the monthly meeting on April 22 it was agreed that the Club will organise a competition on behalf of the executive committee of the Begonia Festival, who are desirous of obtaining copies of pictures taken during the recent celebrations, with the object of producing film strips and a booklet for future publicity.

Members who joined the Geelong Club at the Lerderberg Gorge on April 12 reported having spent an enjoyable time both socially and photographically. A return local outing was arranged for May 17.

A portfolio of prints from the Victorian Photographic Society was on display, and members had an interesting session discussing the merits and demerits of various prints. This was followed by the screening of Mr. H. McConnell's Kodachromes taken on his recent 1500 mile trip around Tasmania. Needless to say, many felt an urge to visit the Apple Isle. Two new members were admitted to the Club.

On April 27 the Holtermann Collection of photographs was opened to the public. During the week that the pictures were on show the majority of Club members took the opportunity of seeing them. The skill and patience of the early workers was appreciated, while the Ballarat pictures proved most interesting.

On May 6 a special meeting of the Camera Club was well attended, the subject for discussion being the formation, within the Club, of groups interested mainly in colour transparencies or cine. One enthusiast travelled 40 miles to be present. The idea was well received, with the result that Mr. J. Hollway was asked to organise the Cine Group and Mr. B. Llewellyn the Colour Transparencies.

Kodachrome slides and a movie were screened, following which Messrs. Llewellyn and Hollway were surrounded by their satellites discussing the pros and cons of their future meetings. Twelve visitors joined the Club. M.S.

### MELBOURNE CAMERA CLUB

Commencing at 6.30 p.m. on Thursday, July 6, the Melbourne Camera Club will start a series of six one-hour lessons on *Photography for Beginners*. These classes are free and open to anybody wishing to attend. The subjects to be treated will be:

- How the Camera Works.
- Films, Filters, etc.
- How to Develop a Film.
- How to Print a Film.
- How to Improve Your Pictures.
- Questions and Answers.

On the 2nd floor, 123 Little Collins St., Melbourne.

### BRISBANE CAMERA GROUP

The Set Subject for our Print night for April was *Against the Light* and it was interesting to see the manner in which the members attacked the task even if some of the results were not quite up to expectations.

There were 30 members and visitors present and our Vice-President, Mr. I. Barnbaum, took the chair. At this meeting we regrettably received a letter from our President, Mr. F. Masters, who had reluctantly been forced to tender his resignation from that office owing to other demands on his time. Mr. Masters has been President of the Club since its inception and it was with great feeling that the members heard of his decision and it was decided at this meeting to donate a trophy from club funds annually as a mark of appreciation for the work done by Mr. Masters for members individually and the club generally. This trophy will be known as the Fred Masters Club Trophy.

After the judges had deliberated for some time and given their criticisms they made the following awards: *Print of the month*: H. Standfast. *A Open*: 1, D. McDermant; 2, T. Scrusse, A. Buchanan (equal); 3, W. Prior. *A Set*: 1, D. McDermant; 2, W. Prior; 3, T. Scrusse. *B Open*: 1, S. Smith; 2, I. Eldershaw; 3, N. Atkinson. *B Set*: 1, H. Standfast; 2, A. Sealy; 3, L. Hall.

On April 20 the members were fortunate to be entertained both photographically and socially by Mr. C. McCarthy and members of his staff at Anthony Caton Studios. Mr. McCarthy went to great trouble to give a most interesting and informative demonstration on Studio Photography and was most capably assisted in this by one of the female members of his staff as a model. All present voted this one of our best evenings and considered it to have been made absolutely complete by the friendly atmosphere which prevailed and the delightfully informal supper which followed.

A.T.

### SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The meeting held on April 14 took the form of a combined gathering of the Tasmanian Amateur Cine Society and the Southern Tasmanian Photographic Society. Films of scenic subjects were shown by Messrs R. Sharland and K. Morgan, and there was a projection of slides in Kodachrome by members. The President, Mr. P. C. Tapping, congratulated members on the excellent work shown.

The Society's quarterly competitions were held on April 28 and the results were: *Character Study*, Class A: 1, G. Kirwan. *Open Section*: 1, I. Yakavenko; 2, O. Truchanas; 3, A. Hewer. *Class B*: 1, C. E. Bisdee; 2, R. O'May. These prints were displayed on the walls together with interesting studies by Messrs Roberts, Robinson and Walters. Messrs A. B. Maddock and G. Chatterton gave a constructive criticism.

F.G.R.

### AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

Easter saw a gathering of A.P.P.S. members at Ballarat where they were able to spend four days of photographic activity and discussion. All members were pleased to welcome our General Secretary, who made the journey from Adelaide for the occasion. Weather conditions were very poor; but trips to Dean, Kingston, Buninyong and a tour of Ballarat provided subject matter which will no doubt find its way into Circle folios.

With the co-operation of the Ballarat Camera Club, two profitable and enjoyable evenings were held at the clubrooms—on Saturday *The Caz. Tribute* was presented, and on Sunday evening a large gathering witnessed the showing of colour slides. A collection of A.P.-R. prizewinning prints was displayed in the Ballarat C.C. rooms.

A.P.P.S. continues to grow in membership, so that a new black-and-white circle is being formed. There are vacancies for a few colour workers in local and overseas folios. Those interested are asked to contact Mr. M. R. Pocock, 18 Wellington Road, Maylands, South Australia. D.H.F.

### ADELAIDE CAMERA CLUB

A visitor from Hollywood, U.S.A., Miss Gwen Jones, was our lecturer on the occasion of the April 20 meeting. Miss Jones' subject was *Make-up for Photography*, and almost eighty members and visitors were introduced to the mysteries of the subject. Although the audience was predominately male, we were all deeply interested when Miss Jones, using herself as a model, wrought amazing alterations in her appearance, and after the demonstration answered the many queries by members about all phases of photography and T.V. in America.

The general meeting and print competition of May 4 once again saw a very good attendance of members. The President announced the first of several special meetings devoted entirely to colour screenings, additional to our normal syllabus. This should satisfy the large number of colour enthusiasts in our club, who have felt that this branch of photography warrants greater time than is at present available.

Another good roll-up of prints was on display to be voted for and criticised, and the large number of Merit Certificates to be awarded in one evening (nine in all) were allotted to: A Grade: Messrs. G. Zeising (2); E. Spargo (1). B Grade: Messrs. R. Cann (3), Reed (1), G. Windle (1), E. A. Collins (1).

Mr. Cann's total of three awards in one night was also a record, and this places him in the lead for the B Grade yearly aggregate. The criticism was in the capable hands of Messrs. J. Sprod and A. Verco. E.W.S.

### KODAK CAMERA CLUB, MELBOURNE

April 8 was a Print Discussion Night, and we reviewed the prints that had been entered for the March competition. The winners were: A Grade: 1, J. Kroef; 2, F. Atkins; 3, F. Atkins. B Grade: 1, R. Bryant; 2, R. Bryant; 3, C. Watson-Brown.

The meeting on April 22 was a night we were all looking forward to, and believe me, we were not disappointed. All those members who were able to attend, spent a very enjoyable evening seeing the wonderful variety of native birds and flowers that Mr. Teasdale had photographed with still and movie cameras.

Our President Mr. J. Kroef will speak to us on May 27 about *Photographic Flash Technique*. We have been very fortunate in that we have had a series of very good lectures, and we hope to do still better things in the future. C.W.-B.

# The 'Last Page'

We understand that N.S.W. Interclub event will again be held this year but somewhat later than heretofore, probably in September.

Pertinent comment by Edward Steichen on the N.Y. Museum of Modern Art's March Presentation which comprised the work of twenty-five young American photographers whose work had not previously been exhibited.

"While there are few signs of either international or subconscious revolt in the photographs assembled here, the reiteration or the re-statements found here are those born of intelligent and sensitive understanding or individuality. Imagination and fantasy—qualities largely in evidence here—are not the 'going-haywire' kind, but are based on physical realities, whether in the butterfly and flower-like shadows of metal chairs, the pattern of television antennae, or the dream-like wistful sweetness of children or their impish devilry. The various images of children seem to be blessed with a new warmth of understanding in the work by these young strangers.

While there is a lack of appreciation of the advantages inherent in a wide range of technical skills, this is preferable to technical virtuosity used as an end instead of a means". (Press Release)

Walter Burke, *editor emeritus*, is planning a short trip to Japan.

Interested viewers of the exhibition of The Holtermann Collection in Sydney recently were two distinguished members of the Fijian Legislative Council. These were: Hon. Ben Jannif (a Fijian-Indian member) and Hon. Ratu Taile Vuyasawa, a Fijian chieftain. Chief Ratu was particularly attracted by the photographs of the official welcome to Sir Hercules Robinson (Hill End, March 1873), reminding us that Fiji also came within the administrative sphere of Sir Hercules at that time.

Marcia Clark (Wahroonga, N.S.W.), well-known A.P.P.S. member, has just renewed her A.P.-R. subscription for five years—can anyone improve on this?

At the April meeting of the *Victoria League Young Contingent*, the Editor discussed The Holtermann Collection and also showed some colour slides which he had made at Hill End earlier in the year.

From F. J. March (Mungindi, N.S.W.).

"Please find remittance being my renewal subscription to the A.P.-R. Am sorry that I am so late getting my subscription in but I have only just arrived home from a nine months' trip of droving. However, will endeavour to get my subscription in on time in future. What a feast of reading I have in front of me! Keep up the good work, Mr. Editor, as the A.P.-R. is the best magazine of its kind . . ."

From enterprising *Melbourne Camera Club* comes news that plans are well in hand for a "Beginners' Course"—this will be gratis and open to anyone—man, woman or child. "The idea is to try and foster amateur photography by telling and showing the real beginner how to home process his films and prints."

## 18th KODAK INTERNATIONAL SALON OF PHOTOGRAPHY 1953

From A. Falquet (Kodak-Pathe, S.A.) comes news of the extensive showings arranged during January, February and March. It will be noted that there were three in Paris and five in important provincial centres. A. F. points out that the Nise showing was particularly satisfactory as this coincided with the famous *Carnival*. Another feature was that the showings were *gratis*, there normally being a charge for the inspection of works of art in France.

PARIS . . . . . Galerie Kodak, Place Vendôme.  
VINCENNES . . . . . K-P. Works.  
SEVRAN . . . . . K-P Lunch Club.  
LYON . . . . . Hall of the newspaper, *Le Progrès*.  
Rue de la République.  
CANNES . . . . . Palace of the Festivals.  
NICE . . . . . Show Hall of the K.L.M.  
Promenade des Anglais.  
LILLE . . . . . Hall of "La Voix du Nord".  
STRASBOURG . . . . . Photo-Club d'Alsace.  
NANTES . . . . . Château des Ducs.

The Holtermann Collection was shown in the Ballarat Town Hall, Ballarat, from the 27th April to the 1st May. A display in Geelong is planned to follow, and, subsequently, the Collection will be featured in Launceston Art Gallery.

Brisbane will see a selection of fifty prints exhibited during June in the *Courier Mail* vestibule gallery.

Entry Forms are now available from the *Royal Photographic Society of Great Britain* in respect of the Society's Centenary Exhibition of Pictorial Photography in Monochrome. Entries close in London on the 17th of August and there will be three sections, viz., Prints, Transparencies and Stereoscopic, the latter section including both Prints and Transparencies.

E. R. Rotherham has recently been doing excellently in the international field. During May he received word of the following acceptances: *Kentucky 12th Annual*, 4 prints and 2 slides; *8th Chicago International*, 3 prints and 2 slides (one of the latter gaining Hon. Mention); *P.S.A. Nature Division Slide Contest*, Medal Award and Hon. Mention Ribbon; *17th Rochester International, Nature Division*, 4 prints and 1 slide. Hearty congratulations, E.R.R.!

Incidentally, at Chicago, L. G. Chandler had one print accepted and at Rochester A. G. Gray had two (these in the regular pictorial section).

LEGACY CLUB OF SYDNEY  
Invites you to a  
FINE SCREENING OF  
NATURAL COLOUR TRANSPARENCIES  
of  
"OUTBACK AUSTRALIA"  
by  
E. GORDON DONKIN, F.R.G.S.

These films represent an overall picture of aboriginal life, cave paintings, bush scenes, etc., which are unique in the annals of Australian photography. They are the fruit of 20,000 miles in three expeditions—The Kimberleys, Central Australia, and the Northern Territory.

Date: 16th JUNE, 1953, at 8.15 p.m.  
Assembly Hall, Margaret Street  
Proceeds in aid of Sydney Legacy. Res. 5/- and 4/-; unres. 3/-.  
Reservations: Tel. MA9155

# SALE OF USED APPARATUS AND LENSES

## KODAK STORE, 379 George Street, Sydney

### CAMERAS

- 200—Ensign Ranger I,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Ensar f/6.3 lens, 3-speed shutter .. £12
- 779—Robot, Xenon f/1.9 lens, 6-speed shutter, release, lens hood, filter, always-ready case, £65
- 906—Ensign Auto-Range,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Ensar f/4.5 lens, 8-speed Epsilon shutter, coupled rangefinder .. £29/10/-
- 903—Six-20 Kodak "A",  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , K.A. f/4.5 lens 4-speed Epsilon shutter .. £12
- 931—Ensign Ful-Vue I,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , strap, always-ready case .. £3
- 944—Ensign Ranger I,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Ensar f/6.3 lens, 3-speed shutter, leather case .. £8
- 2202—Ensign Selfix 820,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Ross Xpres f/3.8 coated lens, 8-speed Epsilon shutter, Handcross filter holder, green filter, Rex rangefinder, case .. £27/10/-
- 2208—Flexaret III,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Meopta f/3.5 coated lens, Prontor-S shutter, rapid wind, always-ready case .. £37/10/-
- 2209—Zeiss Ikon 521/16,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Novar f/3.5 lens, Prontor 8-speed shutter, always-ready case, £18

### CINE

- 965—Emel C93 8-mm. Cine Camera, Cinor B f/2.5 coated lens, 12.5-mm. Cinor B f/1.9 coated lens, 50-mm. Cinor B f/3.5 telephoto lens (in turret head), cap, key, two viewfinder lenses, case, Price .. £120
- 986—Marguet Model BN Cine Splicer, 16mm., in box .. £3

### SUNDRIES

- 910—Kodaflector Outfit, stand, leads, two reflectors, box and instructions .. £5/10/-
- 918—Retina Table Top Stand, three lenses (R.2/32, R.3/32, R.4.5/32), three frames .. £33
- 935—Set of plano-convex condensers (two lenses, 6" diameter, in metal mount) .. £4
- 954—Sixtus II Exposure Meter, for cine only, case, Price .. £5/10/-
- 2203—Metrovick Exposure Meter, standard model, case .. £4
- 2207—Kodaslide Table Viewer, Model "A", for  $2" \times 2"$  Kodachrome slides, B. & J. case with two storage drawers, leads, 115-v., 75-w. lamp .. £47

## KODAK STORE, 386 George Street, Sydney

### CAMERAS

- 884—Zeiss Ikon 127, Novar f/6.3 lens .. £5 7/6
- 885—Ensign 320, f/4.5 lens, Vario shutter .. £8
- 888—Kodak 35,  $24 \times 36$ mm., rangefinder model, f/3.5 lens, Kodak Flashholder (imported), cable release, always-ready case .. £40
- 200—Ensign Commando, Ensar f/3.5 lens, Epsilon shutter .. £46/15/-
- 200—Ensign Auto-Range, Ensar f/4.5 lens, 8-speed shutter .. £30

- 200—Ensign Auto-Range, Ensar f/3.5 lens, 8-speed shutter .. £34/15/-
- 200—Derlux, 16 on 127, f/3.5 lens, case .. £15
- 200—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter, Price .. £14
- 820—Finette,  $24 \times 36$ mm., f/5.6 lens, always-ready case .. £6
- 823—Goldi, 16 on 127, f/4.5 lens, Vario shutter, Price .. £9/15/-
- 841—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter, Price .. £12/15/-
- 860—Ensign Selfix 420, f/4.5 lens, 4-speed shutter, Price .. £12
- 864—Korelle, 16 on 127, f/4.5 lens, Compur shutter, case .. £12
- 869—Rolleiflex,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Tessar f/4.5 lens, always-ready case .. £28
- 873—Balda Jewella, f/6.3 lens, Prontor shutter, Price .. £6/15/-
- 877—Wica,  $24 \times 36$ mm., Rodenstock-Helicon f/2 lens, always-ready case .. £66/10/-
- 879—Weltini,  $24 \times 36$ mm., Schneider f/2 lens, Compur-Rapid shutter .. £40

### CINE

- 200—Emel C96 cine camera, 8mm., Berthiot f/2.5 lens .. £46
- 200—Bell and Howell "Sportster" cine camera, 8mm., f/2.5 lens .. £58

### SUNDRIES

- 878—Gilkon No. 3 Enlarger,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , 85mm., Tylor f/6.3 lens .. £16
- 200—Dallmeyer 14", f/5.6 lens .. £10

## KODAK STORE, 37 Rundle Street, Adelaide

### CAMERAS

- 887—Ensign Auto-Range, Ensar f/4.5 lens, coupled rangefinder .. £33/10/-
- 906—Retina II, Xenon f/2 coated lens, coupled rangefinder, always-ready case .. £60
- 964—Ensign Selfix 420, Ensar f/4.5 lens, Compur shutter, leather case .. £14/10/-
- 991—Flexaret III, Meopta f/3.5 lens, Prontor shutter, always-ready case .. £33/10/-
- 1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter .. £33/17/6
- 1080—Super Ikonta Model 530/2,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Tessar f/4.5 lens, always-ready case .. £38
- 1098—Six-20 Brownie "D", built-in portrait lens, Price .. £1/17/6
- 1115—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter, Price .. £15/10/-
- 1117—Voigtlander Bessa,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Vaskar f/4.5 coated lens, Prontor S shutter .. £14/17/6
- 1124—Ensign Selfix 16-20, Xpres f/3.5 coated lens, 8-speed shutter .. £25
- 1126—Six-20 Folding Brownie, Meniscus lens, £4/7/6
- 1130—Zeiss Nettar,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Novar f/4.5 coated lens, leather case .. £14/7/6

# KODAK STORE, 45 Elizabeth Street, Hobart

## CAMERAS

- 1038—Ensign Ranger I, 8 on 120, Ensar f/6.3 lens, 3-speed Trikon shutter .. £12
- 1054—Rex Aiglon, 2½" x 2½" reflex, f/4.5 lens, 5-speed shutter, always-ready case .. £10
- 1042—Ensign Auto-Range, 12 or 16 on 120, Ensar f/3.5 lens, coupled rangefinder, always-ready case .. £45
- 1034—Foca Model I, 24 x 36mm., Oplar f/3.5 coated lens, always-ready case .. £35
- 1099—Semm-Kim, 24 x 36mm., f/2.8 lens, 8-speed synchro. shutter, case .. £19/10/-
- 11162—Flexaret II, f/3.5 coated lens, Prontor II shutter, always-ready case .. £35
- 11153—Jiffy Kodak, 8 on 127, Doublet lens, £5/2/6
- 11163—Voigtlander Brilliant, f/4.5 lens, Compur shutter, case .. £10/10/-

# KODAK STORE, 252 Collins Street, Melbourne

## CAMERAS

- 9632—Kodak Vollenda, 2½" x 3½", Xenar f/4.5 lens, speeds 1 sec. to 1/250, B. & T., leather case. Price .. £12/10/-
- 9629—Leica IIIC, 24 x 36mm., Elmar f/3.5 coated lens, speeds 1 sec. to 1/100 and B., lens hood, filter, always-ready case .. £85
- 9627—Argus, 24 x 36mm., Anastigmat f/4.5 lens, speeds 1/25 to 1/200, B. & T., always-ready case .. £7/10/-
- 9626—Goldi, 1½" x 2½", Cassar f/4.5 lens, speeds 1 sec. to 1/300, leather case .. £10
- 9619—Retina IIa, Xenon f/2 lens, Compur-Rapid shutter, flash synchronised, always-ready case. Price .. £60
- 9611—Retinette, 24 x 36mm., Reomar f/4.5 lens, speeds 1 sec. to 1/300 and B., always-ready case .. £20
- 9609—Rolleiflex, 2½" x 2½", Tessar Opton f/3.5 coated lens, Compur-Rapid shutter, flash synchronised, 35mm., Rolleikin adapter, two lens hoods, four filters, always-ready case .. £110

- 9607—Flexaret, 2½" x 2½", Meopta f/3.5 lens, speeds 1 sec. to 1/200 and B., always-ready case. Price .. £28/10/-
- 9602—Contax II, 24 x 36mm., Sonnar f/2 coated lens, speeds ½ sec. to 1/1000 and B., coupled rangefinder, always-ready case .. £65
- 9600—Zeiss Ikonflex, 2½" x 2½", Tessar f/3.5 lens, Compur-Rapid shutter, flash synchronised, always-ready case .. £50
- 9598—V.P. Exakta, Tessar f/3.5 lens, speeds 1 sec. to 1/1000 and B., focal plane shutter, always-ready case .. £22/10/-

# KODAK STORE, 250 Queen Street, Brisbane

## CAMERAS

- 1403—Kodak Medalist, 2½" x 3½", Ektar f/3.5 lens, case, accessory back, extension for accessory back, Flashholder, three plate holders, Miller tripod. Price .. £175
- 1907—Voigtlander Bessa, 2½" x 3½", Skopar f/3.5 lens, Compur-Rapid shutter, case .. £21
- 9393—Voigtlander Brilliant, 2½" x 2½", Skopar f/4.5 lens, Compur shutter, case .. £13/10/-
- 1812—Retina II, 24 x 36mm., Ektar f/3.5 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case .. £50
- 8839—Ensign Auto-range, 2½" x 2½", Ensar f/3.5 lens, Epsilon shutter, case .. £32
- 1898—Voigtlander Bessa 66, 2½" x 2½", Skopar f/3.5 lens, Compur-Rapid shutter, case .. £19/18/6
- 1830—Six-20 Kodak "A", 2½" x 3½", K.A. f/6.3 lens, Dakon shutter, case .. £6/18/6
- 1853—Purma Special, 1½" x 1½", Beck f/6.3 lens, £4
- 9399—Voigtlander Prominent, 24 x 36mm., Noctron f/1.5 lens, always-ready case .. £82/10/-
- 1841—Kodak 35, 24 x 36mm., Kodak f/5.6 lens, Kodak No. 1 shutter .. £10/15/-
- 9381—Flexo, 2½" x 2½", Ennar f/3.5 lens, Prontor S shutter, case .. £29/18/6
- 1902—Bolsey Model B11, 24 x 36mm., Wollensak f/3.2 lens, coupled rangefinder, flash gun, case .. £47/10/-
- 1808—Kodak Monitor, 2½" x 4½", K.A. f/4.5 lens, Supermatic shutter .. £19/18/6

# THE AUSTRALIAN MUSEUM (Sydney)

## Luncheon Hour Documentary Screenings

From Howard Hughes come details of this winter's programme. The screenings are held on the first and second Wednesdays and have been specially arranged for the city worker. Most of the films selected are of high cinematic quality and content while others represent highly praised historical documents. The commencing time for each occasion is 1.15 p.m.

**June 17th.**—"Kathakali": Courtesy of N.S.W. Film Council. A traditional Indian dance. "Painting With Sand" (A Navajo Ceremony): Courtesy of N.S.W. Film Council. Navajo country; medicine man with sick child; sand made from stones; painting in progress; chanting by medicine man. "Seeds of Destruction": Courtesy of N.S.W. Film Council. One of the Living Earth Series on soil and fauna conservation.

**July 1st.**—"Lost World": Courtesy of National Film Library, Canberra. A clever photographic description of prehistoric animal life. "Colour in Clay": Courtesy of National Film Library, Canberra. Scenes of the English pottery industry.

**July 15th.**—"The Filter": Courtesy of N.S.W. Film Council. Water used for drinking is purified by filtering out various animals

e.g., amoeba, small crustacea, etc., and by the growth of algae, "The Australian Ballet" ("Corroboree"): Courtesy of N.S.W. Film Council.

**August 5th.**—"The Song of Ceylon": Courtesy of N.S.W. Film Council. (The commentary is from an account of Ceylon by Robert Knox in 1680.) The traditional life of the people and contrasting their culture and primitive economy with the influence of modern commerce. Produced by John Grierson, 1935.

**August 19th.**—"Skeena River Trapline": Courtesy of Canadian Government. A Gwich'in Indian of British Columbia operates the lifeline that brings him his food. "White Safari": An account of a Canadian Army expedition through the Arctic. "Doti": An experimental film created entirely by the artist drawing on celluloid without the use of camera or sound recording.

**September 2nd.**—"Across the Arctic Ungava": Films by courtesy of Canadian Government. The record of an expedition by four Canadian scientists and Indian guides into uncharted territory. "Time and Terrain": A cartoon study of Canadian geography.

**September 16th.**—"The River": Courtesy of N.S.W. Film Council. A documentary film of the Mississippi River and of the reckless cultivation of the land through which it flows.

**October 7th.**—"Daybreak in Udi": Courtesy of N.S.W. Film Council. Based on actual events which took place in Nigeria during the construction of a maternity hospital. Native superstitions are shown.







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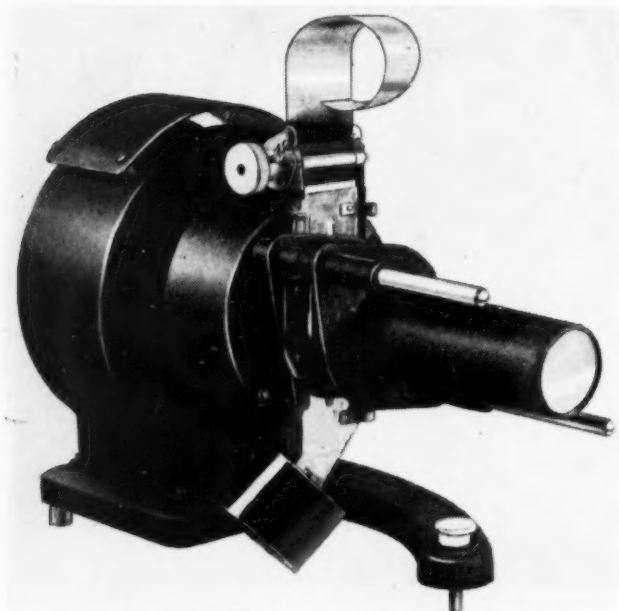
Above you see the ingenious Kodak Photo-Finishing Kit—it contains all the materials required for the successful tray development of your Kodak films. This kit is unique in that the strong, all-moulded plastic base and lid actually become the processing trays—the base is divided into two compartments to contain developer and water respectively, whilst the lid holds the fixer. An electric ruby globe is available separately if you prefer to use it instead of the battery-type darkroom lamp. Start now to *double* your picture pleasure . . . invest in a Kodak Photo-Finishing Kit and enjoy the *real* thrill of picture-making.

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Easy to Use

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Reasonably  
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(f/4.5)

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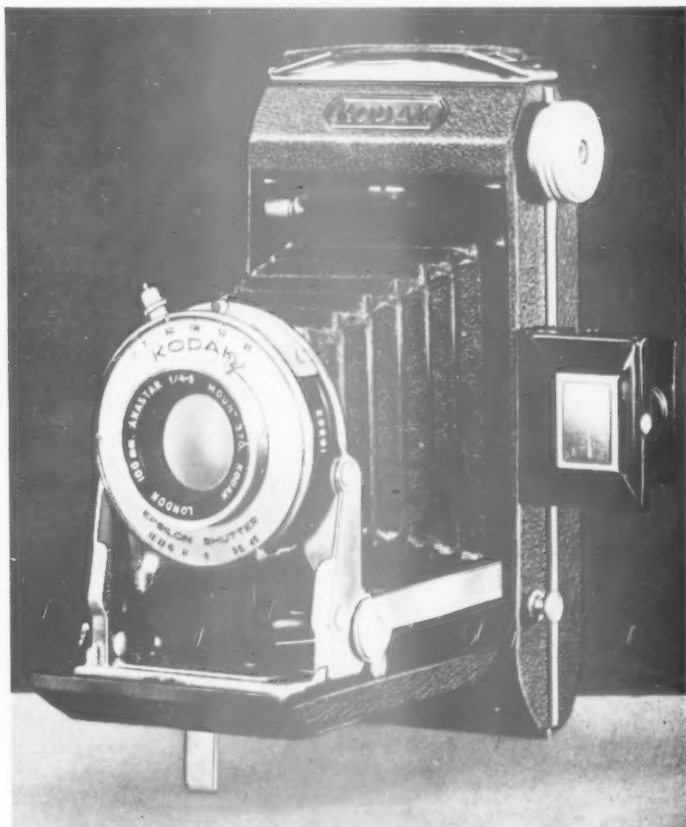
1. Choice of two distinctive cameras—respectively fitted with 4-speed and 8-speed versions of reliable Epsilon shutter (4-speed as illustrated; 8-speed has 1/10, 1/5, 1/2 and 1 second settings in addition).
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(Revised September 1st)

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